# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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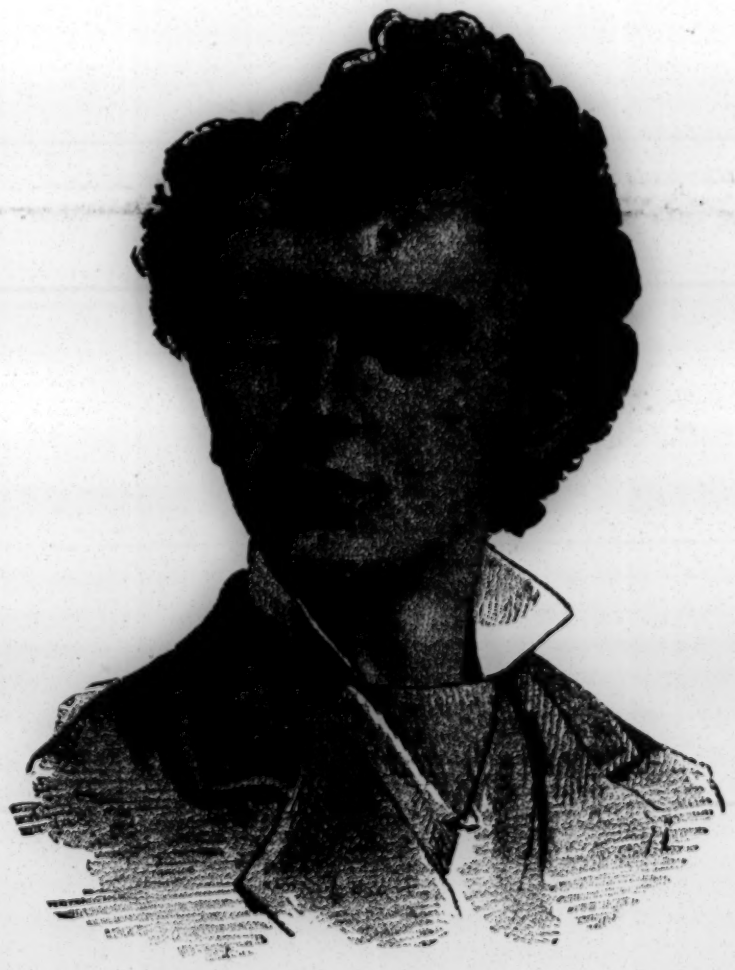

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# DRAMA IN THE STATES.

## DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

### Boston.

GAIETY.—J. K. Emmet last Saturday evening closed a not over successful engagement. Joe Emmet is a very fine actor, but his New Fritz is very poor.

HOWARD.—Tony Pastor has ended a week of the best business which the Howard has been favored with this season.

GLOBE.—Business fell off a little with Robson and Crane the latter part of the week.

MUSEUM.—Charles Coghlan and the laughable comedy of Snowball have filled the house at every performance. It will run half through the present week, when The Lady of Lyons will be revived.

BENEFITS.—The coming week seems to be devoted almost wholly to benefits. The following are among those which will take place: Manager Stinson of the Howard on Wednesday—tendered by the Boston press. Following is the programme: The farce, Mr. and Mrs. Peter White, in which Messrs. Harry Josephs, J. Cheever Goodwin and N. D. Jones; Misses Lillian Munroe, Alice Siedler, and Nannie Egberts will appear; recitation, "The Little Hero," by E. J. Buckley; Bloodgood and Leavitt's famous sketch, Old Times Rocks; selection from Le Nozze di Figaro, sung by E. S. Payson; the third act of Othello, with Louis James in the title role, M. M. Price as Iago, G. J. Griffin as Cassio, Emma Wilmot as Desdemona, and Miss Athena as Emilia; recitation, "The Sprig of Green," by J. J. Sullivan; a new farce, The Pasha of Pimlico, played by eight Boston newspaper men; personations from Dickens, by Charles H. Thayer; a game of euchre, played by two members of the Americus club, with living characters personating cards; and a farce, Ireland and America, by Messrs. Barney McNulty, John La Tour and Andy Leavitt.—Agnes Booth will have a farewell benefit at the Park next Saturday night, on which occasion a very strong bill will be presented, the chief features of which will be Old Love-Letters; the fourth act of Camille, with the beneficiary in the title role, Maurice Barrymore as Armand, and E. J. Buckley as De Varville; the second act of Engaged, in which occurs the famous tart scene; a farce, Home from the War (played by Florence as The Returned Volunteer), with T. Grattan Riggs in the leading part; ballads by Sydney Cowell; a duet by Miss Cowell and James Lewis; a burlesque dance from Pocahontas by Mrs. G. H. Gilbert, and recitations by J. B. Booth and E. J. Buckley.—B. F. Tryon, lessee of the Howard, will enjoy a benefit next Saturday evening.—Chas. F. Coghlan, now of the Museum, will also have a benefit Saturday evening. Likewise Robson and Crane at the Globe, and Napier Lothian, leader of the orchestra at the Boston Theatre. All of these gentlemen stand in high favor, and may well expect full houses.—A. D. Jones and Andy Leavitt announce their annual benefit at the Howard for Monday evening, June 2.

### Philadelphia.

WALNUT—George Boniface closed a week of moderate business on Saturday night as Corporal Antoine in The Soldier's Trust, also finishing here his season, which lasted since August. The play, albeit rather mournful, affords this sterling actor a splendid chance to display his powers, and it is enough to say that he took advantage of every opportunity. Boniface, Jr., has a good stage presence and a strong voice, and will make in time a good actor. Marie Clara Hastings played the heroine badly. Eva West was good. On Monday night G. Swaine Buckley's new play, Devotion, was produced to a large audience. Mr. Buckley came forward with good negro acts, and while, like the play they are attached to, they are good of their kind, their kind is not the best. His support was only moderately pleasing. On the 31st Mrs. Charles Walcot will take her first benefit in ten years. The volunteers, besides the members of the company, include Mrs. Barney Williams, Mrs. John Drew, G. Swaine Buckley, G. H. Griffiths, C. A. McManus, and Frank Lane. The entertainment will commence with The Rivals, introducing Mrs. Chas. Walcot as Lydia Languish, and Mrs. John Drew as Mrs. Malaprop, followed by G. Swaine Buckley in his musical specialties, and concluding with Customs of the Country, with Mrs. Barney Williams as Melissa. June 2, testimonial tendered to Joseph Sanson. Hope and Ambition, the beneficiary's original play, will then be performed for the first time. June 3, Robert McWade in Rip Van Winkle. Harrigan and Hart and their combination are underlined for an early appearance.

CHESTNUT.—Brougham's clever and witty comedy, Playing with Fire, was produced on Monday night, with Frank Mordaunt as Doctor Savage and Frank Evans as Herbert Waverly. The play is one of pungent dialogue, good situations and generally effective tableaux. It deals with an every-day sentiment, is at times farcical, but always consistently so, and there are but few lines spoken which do not start a ripple of laughter somewhere in an audience the least bit inclined to be appreciative. Dr. Savage, in the hands of Mr. Mordaunt, was an even, strongly-lined performance, and if any question of the excellence of Mr. Evans' Herbert Waverly could be raised at all, it would be based only upon a too rapid and at times indistinct utterance. Of the part of Mrs. Dr. Savage it is to be said that, as its representative, Miss Jordan looked very pretty, but acted in a cold sort of way that, while making the part intelligent, yet failed to make it sympathetic. Miss Delmar, as Mrs. Waverly, was fair. Both Evans and Mordaunt are local favorites here. They were well supported. On Monday Fatinitza will be produced.

ARCH.—Diplomacy was played to a good house at the Arch on Monday night, and was notable for several striking changes in the cast and from the cordial greeting extended to Maurice Barrymore, who played Julian. Fred Warde undertook the part of Count Orloff, and John Drew that of Henry Beauclere. His performance of this exacting role was really quite creditable. There is a certain sympathetic interest surrounding Nellie Cummins as Zicka, but it cannot disguise the fact that it is a very bad performance. She dresses without taste or thought, and lacks (wherever it is needed) dignity and force. The Algie Fairfax of Albert Murdock is good, and there only remains the Baron Stein of H. Rees Davies, which is the same capital character study always. Annie Edmonson plays Lady Fairfax, and Carrie Jamieson the Marquise.

NORTH BROAD.—On Monday night Trial by Jury was revived, with Louise Leighton as the Plaintiff, instead of Miss Conly. Miss Leighton recorded a marked success. Howell Seymour as the Judge, Allen as the Usher and Long as the Counsel, renewed their old triumphs. Pinafore concluded the bill as usual. On Friday evening J. S. Crossy, the manager, has a benefit, when he will appear for the first time as Captain Corcoran. Whew!!!

PARK.—Neil Burgess, the variety actor, appeared on Monday night as the Widow Bedott for the first time in this city. It is a rather crude and sprawling dramatization by D. R. Locke of the famous "papers." He has made a consistent and effective character part of Widow Bedott, fully reflecting the spirit of the original and developing a finished piece of work out of a mere outline caricature. There is merit, also, in the companion character, Elder Sniffles, but it is merit without originality, for the Elder is a canting parson of the conventional type known to the stage for a century. Besides these two, the persons of the drama are Tom Follet and the widow's daughter, Melissa, introduced as foils to two leading character, and who make a very nice pair of lovers; Henry Harriman and his wife, the widow's brother-in-law and sister; Fred Harriman, a well-meaning young man, and two or three others. Burgess, as the Widow, is admirable, and whatever success the play may achieve will be due wholly to his performance. The support included Leonora Bradley and Walter Fessler. The play in its present shape is a failure, but if altered sufficiently may in time do for a star piece for Mr. Burgess.

MUSEUM.—Dr. S. M. Landis as the Insane Lover and Dick Straw is delighting full houses at this theatre this week. Fun, blood and murder is the rage at this theatre just now.

### Chicago.

MAY 25.

MCVICKER'S.—A lot of amateurs have, under charitable pretenses, inflicted upon us something styled Poetry and Music of the War, which is a medium for allowing a number of pupils in elocution and music to distress people by tiresome recitations and bad singing. The affair was under the direction of M. Almy Aldrich, an enterprising and, until now, impecunious journalist, who has cleverly "played" the susceptible ladies in charge of the Protestant Orphan Asylum, greatly to the increase of his own little pile. 27th, Duff's standard co. open their season with Pinafore and Cox and Box. The chorus and orchestra are local selections. The Little Duke, with Florence Ellis in the title role, will be the next production.

HAVERLY'S.—Everybody in Chicago feels grateful to Jack Haverly for sending us a balm to soothe our lacerated sensibilities, bruised and torn by a season of the bad actors who flourish under the combination system, in the person of the incomparable light comedian, Lester Wallack, whose airy interpretation of the charming old rascal, Adonis Evergreen, in the late Mathews' farcical comedy, My Awful Dad, has delighted and amused a large number of our best people all this week. Mr. Wallack's support was good, embracing J. W. Shannon and Mme. Ponisi, of his own theatre, and Rosa Rand, Laura Don (heartily welcomed back), J. M. Hardie, G. R. Edeson, G. F. DeVere, etc. 26th, Lester Wallack appears as Hugh Chalcote in Ours, and 28th, and balance of week, in Rosedale. At the Wednesday matinees and Sunday evenings, J. W. Shannon, an admirable artist, plays Herr Weigel in his own arrangement of L'Arronge's Mein Leopold. June 2, McDonough-Pixley comb. in M'liss.

HOOLEY'S.—Pauline Markham and her co. commenced the week auspiciously in Pinafore, but dissensions in the co. caused a dropping off in the attendance. Miss Markham is an estimable lady whose troubles of late have done much to unfit her for professional duties. The co. she carries is a good one for the road, but hardly up to the city standard. 26th, Louise Pomeroy, supported by W. H. Leake, in The Adirondacks. June 2, Gilmore's Juvenile Pinafore co.

ITEMS.—The Lancashire Lass, with F. K. Wallace as star, diverted numerous nimble dimes into the coffers of the Halsted Street Opera House this week.—Will E. Chapman is in town, working in the interest of J. C. Duff.—W. D. Eaton of the Times has re-written his comedy, All the Rage, for John Dillon.—Lina Tettenborn was in town this week, en route to 'Frisco, where she has an engagement.—C. L. Andrews, the young assistant manager of Haverly's, is going to try management on his own hook. He soon goes to the Pacific Slope with a concert co., of which Remenyi the violinist is the chief card. Will Davis will take Mr. Andrews' place.—Pope Cook, the "vilest fakir of them all," has risen to the surface. He foully murdered the Admiral on Hooley's stage two evenings of this week, and is now looking for another chance to slaughter something.—Uncle Sam Colville will star in the temperance play of The Bottle next season.—Miss Claire Scott struggles with Camille at the West End Opera House next Tuesday, 27th.—J. M. Hardie of the Wallack co. has improved vastly since he was leading man of McVicker's co.—W. A. Whitecar, late of McVicker's stock, has joined the force of Hamlin's.—Harry A. Webber and co. are still playing at Peoria.—Annie Shaffer, whose Hebe in Pinafore set half of our young bloods wild, will appear with the Duff co. in Fatinitza.—Hooley writes that he is securing some fine attractions for next season.—The Church Choir Pinafore co. commence rehearsals at Haverly's next week.—Trouble in the Markham Pinafore co. First Frank W. Irving, the very bad exponent of Sir Joseph Porter, kicked because the management would not raise his salary, and moreover, tried to induce the humbler members of the company to follow his example. All Frank got for his pains was a sudden bounce, and Pope Cook was substituted in his place. Friday Col. McMahon, husband of Miss Markham, was arrested at the instance of C. E. Thickstien, "solid" man of the late firm of Cambridge & Co., dramatic agents, charged with embezzlement of $23, collected by him for C. & Co., and which Thickstien claims was never paid over. A couple of attachment suits were also brought against Pauline Markham, one by Irving for $140 unpaid salary, and another by a dramatic agent for commission claimed to be due for securing Miss Markham an engagement, and the box-office of Hooley's was attached. It is understood that the suits were settled.—Milton Nobles' co. open in The Phœnix at Hamlin's on 26th, followed by The Man of the People. Nobles is not a remarkable actor, but he thoroughly understands the art of setting the merits of his attraction before the public, and his success has seemed phenomenal to the old fogies of the show business.

### San Francisco.

MAY 20.

CALIFORNIA.—Fanny Davenport commenced her two weeks' engagement Monday, 12th, in As You Like It. Tom Keene, the old leading man at this theatre, and Barton Hill, also made their reappearance that night, and the reception accorded the trio approached an ovation. Miss Davenport had the misfortune to appear in this city before under unfavorable circumstances, when, with Daly's comb., she played at what is now the Standard. Miss Davenport as Rosalind and Mabel Renfrew has established herself a pronounced favorite.

To those who had in mind the circumstances under which Tom Keene departed from San Francisco a year ago, the reception he received upon his return possessed a humorous phase. There was a unanimous cry for a leading man to take Keene's place; that cry was answered; a good leading man was secured; Keene was "fired;" now he comes back unchanged—the peculiar curl of his plastic upper lip, with which he expresses every emotion his stage feelings are susceptible to, preserved in its pristine usefulness—and the entire house exerts its lungs to welcome him back, as though his departure had nearly broken its heart! We are a queer, fickle, forgetful public indeed. Miss Davenport remains one week more; followed by Lawrence Barrett, who has been "doing" the interior to good business.

BALDWIN'S.—The stock co. have been doing A Fast Family during the first part of the week, and Engaged the last three nights, to only fair business. A Fast Family called for the entire strength of the company, including that entire bevy of pretty, well dressed, amateur young ladies, one of whom, for some hidden managerial reason, was cast for the leading part, while Rose Wood played second lead. Why, with Kitty Mayhew, Mary Young and several other excellent actresses disengaged in this city, the Baldwin management insist upon giving important parts to these amateurs, is past finding out. Perhaps it is that the advent of the coming leading lady, Rose Coghlan, may be all the more welcome, for she will insist upon being decently supported, at least in female characters. There is one terrible fear connected with the coming of Miss Coghlan—that, as she is peculiarly a comedy actress, the theatre will be given over to that class of plays; and then we shall have O'Neil again in comedy! We can only pray that such a fate may be averted. Mr. O'Neil is a first-class actor (in heroic and modern dramatic parts), but his delusion that comedy means maudlin sentimentality is too much at variance with the generally accepted idea to be pleasing.

OPERA.—It is to be hoped that San Francisco will never contain a madder set of people than those whose names appear on the subscription list of Mr. Strakosch's Grand Italian Opera humbug. To begin with, they were first swindled with three weeks of mangled music (?) at the Baldwin; treated to an unrehearsed and badly managed chorus, an inefficient orchestra, a quarreling lot of bad male singers, one over-rated prima-donna, one prima-donna novice, and most inexcusably bad box-office management.

The worse than failure—the fizzle—of the opera season has not been alone due to Mr. Strakosch's frequent breaches of promise and the poor representations he has given us; so far as he is concerned, he probably does not suffer, as he is playing his show on a certainty. The fizzle has been materially assisted by the treatment accorded the public by the local box-office management. Old operas, badly performed, were repeated until the subscription people were disgusted, and gave their tickets to their servants. New operas were promised, but not given until a change was made to the Grand Opera House. Here an improvement in the matter of presentation took place, but nothing new was given until last Wednesday, when the long-promised Carmen was at last produced to a slim house. People had learnt that nothing promised by Mr. Strakosch would be done, so they stayed away; the season-ticket holders were there, and that was about all.

BUSH STREET.—Barney Macauley has been playing to good business as Uncle Dan'l. The play of A Messenger from Jarvis Section is better constructed and possesses more theatrical interest than Joshua Whitcomb, which drew so wonderfully well here a year ago, and although of the same class, contains a number of good character parts aside from that of the star. Barney Macauley's support make the most of the good parts assigned to them.

PINAFORE.—We are to have Pinafore, and, apparently, no end of it. Pinafore was first produced in the United States at the Bush by Mrs. Oates, but the active Alice's partiality for "pant" characters, prompted her to play Ralph, the humble sailor lowly born, which she did most abominably, thereby securing an early withdrawal of the opera, no enthusiasm over it having been aroused. Mr. Gardiner, who arrived here a short while ago, opened the Pinafore ball by immediately organizing a party of local professional talent, who are now in active rehearsal, and will open at the Bush on Monday next. Harry Gates, a good first tenor, who came here with the Richings-Bernard troupe a year ago and remained, will do Ralph. The cast throughout is a good one, and will make Pinafore popular here, if it is in the cards to be made so. Manager Kennedy has also organized a company, with Emily Melville as Josephine, the balance of the people being amateurs. Mr. Kennedy's plan is evidently to catch the "upper ten," as he has secured for the minor parts, and even the chorus, society people; Mrs. Rose Eaton, a prominent society leader, and wife of an ex-Supervisor, doing Hebe.

There is still another comb. organizing to play the interior, having Amy Sherwin, who has been used lately to patch out the Italian opera, as stellar attraction. But——enough of Pinafore.

ITEMS.—Sunday next a dramatization of Daniel Deronda, by James Ryan, a young lawyer of this city, will be given at the Baldwin for the benefit of Treasurer Goodwin. The beneficiary should have announced himself to appear in the farce of What I Don't Know About a Box-Office. He would to justice to the part.—The local dramatic reviewers have gone clean daft on the subject of verses to Marie Roze. If that lady is a judge of verse she must by this time be nearly daft, too—that is, if she is so indiscreet as to read them.—The Eastern press are shoving fun at Harry Sargent's scarf-pin. Harry ought not to care; he shoved the pin himself while out here, and the Reno Hotel man was satisfied.—C. R. Gardiner has taken his place in local theatrical affairs as naturally as though he had always been here. He holds forth principally at the Bush, although having made Miss Davenport's engagement, he also circulates around the California. Besides his Pinafore schemes, he appears to be interested in the approaching 1,000 quarter-hour walking match. At least I judge so from the manner the papers are working up the affair.—Ella Badger, who has been supporting Rose Eytinge in Oregon, has returned.

### Cincinnati, O.

MAY 25.

GRAND OPERA HOUSE.—Harry Lewis, the courteous and popular Treasurer of the Grand, was tendered a rousing benefit Monday evening by a host of admiring friends. Tuesday evening the Colville co. appeared in their laughable burlesque on Pinafore, with Gus Williams as Sir Joseph Weiss Beer. Mlle. Roseau sang the part of Josephine very well. Ben Maginley's make-up as Little Buttercup took immensely with the audience. Several small farces were played during the week in addition to the regular play. The company has undergone some changes since they were last here, and some of the favorites are missing—Marion Elmore particularly. The Colville co. played to poor houses, which is probably accounted for by the extensively "prevailing" circus. This closes the Grand for the season.

HEUCK'S.—Louise Pomeroy and her excellent co. close their engagement to-day. It has been a success, and but for the strong attractions elsewhere and the waning season, the attendance would have been much better. Miss Pomeroy can be assured of a cordial welcome on her return. For this week, commencing to-morrow night, we have a new attraction in the Richmond and Von Boyle comb. from Philadelphia, in an astounding drama entitled Beware of Tramps, which is filled with scenes and incidents of everyday life. During the play a free-and-easy scene is introduced, in which appear some of the best specialty stars in the country.

ITEMS.—Bob Miles will summer in and about Porkopolis.—Manager Steele has sandpapered his crown so thoroughly as to give him the appearance of being bald-headed.—Uncle Sam Colville and troupe leave for New York to-morrow.—Louise Pomeroy and her people go to Chicago to-morrow. Last performance of the season at the Grand to-night.—The circus octopus is upon us, and managers of the legitimate, and variety as well, are dismayed.—Charlie Drew of Colville's party goes to his home in Cleveland for the Summer.—The city is full of unemployed professionals.—Strong inducements have been offered Sam Colville to assume the management of Robinson's Opera House.

### Brooklyn.

PARK.—It is the unanimous opinion of theatre-goers here that Haverly's Mastodon Minstrels is the best show of its kind that has ever appeared in Brooklyn. Facts are things which speak for themselves, and the large attendance at the performances proved the people's appreciation. On Monday evening Harrigan & Hart's co. appeared to packed house, and the good attendance will no doubt continue, as these artists are popular with the variety lovers in Brooklyn. The olio was very good, but the great feature of the entertainment was, of course, The Mulligan Guard Ball. For next week Col. Sinn has decided to give Pinafore, by Ford's Miniature co., every evening and at two matinees.

ACADEMY OF MUSIC.—Two Pinafores will be given this week under management of John P. Smith: On Friday evening by the English Opera co., and on Saturday afternoon by Haverly's Miniature co., now playing at the Lyceum, New York.

### Williamsburg, L. I.

NOVELTY.—Delicate Ground and The Snowball were not a success here last week. They failed to draw more than fair houses. The Snowball, which is but a folly, created much merriment, especially at the end of the second act, where the characters cross and recross the stage. This was really amusing; the "gods" shouted, notwithstanding the protestations of the ushers: "Go in, O'Leary," "Six days' go-as you-please," etc. Appearing in the cast were: George Clarke, Charles Fisher, B. T. Ringgold, Dora Goldthwaite, Lillian Cleves Clarke, and Pearl Eytinge. Delicate Ground, which preceded Snowball, was well rendered with George Clarke as Citizen Sangfroid, B. T. Ringgold as Alphonse, and Linda Dietz as Pauline. 26th, Standard Theatre co. opened in Pinafore to a good house, with Eva Mills as Josephine, May Livingston as Hebe, Lina Munroe as Buttercup, and the following: George Gaston, R. C. White, W. McCreery, A. H. Holland, F. A. Parmental, and Master Harry. June 2, Warde-Barrymore Diplomacy comb.

ITEMS.—James E. Carton has sold his interest to Thomas Tweall, and now Mr. T. is sole proprietor and manager of the Novelty Theatre.—Frederick Lubin, late of the Cremorne of New York, is going to build a theatre on Broadway, to be completed about December 1, with a seating capacity of 1,200.

### St. Louis.

MAY 27.

OLYMPIC.—Now that farces, comedies, burlesques, extravaganzas, travesties, etc., no longer please the amusement appetite of people as of yore, it has become a question with managers and actors just what to offer the public. The Olympic managers have, during the past week, solved this mystery to a certain degree, by producing what, in all probability, will hereafter be known as a comic-tragedy, entitled Hamlet, with Berry Mitchell, a local aspirant, as the gay and festive Dane. The success of the play may be attributed to the fact that Mitchell was announced as a tragedian—"the greatest in the whole world"—when, in fact, he is the comedian of the age. His comic situations were greatly augmented by little by-plays of the audience, in the shape of something to eat or something to smell. "Angels and ministers of grace, etc.," was greeted by a general invitation from the audience to "tackle 'em, Berry, tackle 'em." On Monday, Wednesday and Friday evenings Hamlet was replaced by another play of similar character called Lady of Lyons, in which the great comedian was frequently asked to do a song-and-dance, but declined.

> As Hamlet he is immense,
> As Melnotte he is immenser;
> He has packed the houses denser
> Than any living actor.

Warm weather has made its appearance, and audiences, in consequence, at the different places of amusement have become rather attenuated. This week's hurrah of Mitchell's closes the season at the Olympic, so we shall have nothing of any consequence, outside the Comique, to look after for a few months. DeBar's continues closed.

### Providence, R. I.

OPERA HOUSE.—Manager Dan Black will have a benefit evening of June 4. Braham's Vandeville co. will appear in Brougham's Flies in the Web. Little Idalene Cotton, the wonderful child actress, will also appear in her specialties. Mr. Black has been manager of the Opera House two years, and has made very many personal friends. Under his management the Opera House has become very popular. The sale of seats is already immense. Last week, during the two nights' stay of the Weathersby Froliques, business was fine. Under the Rose preceded Hobbies, in which Jennie Weathersby and T. H. Burns appeared to advantage. 23d and 24th, William Richardson appeared as Rip Van Winkle. He gave a fine rendition of the character, and was well supported. 26th, for one week, the Union Square Theatre co., minus Charles Thorne, in The Banker's Daughter. The company is under direction of J. W. Collier. Extensive preparations have been made in new scenery and appointments. June 6 and 7, Josh Hart's combination.

LOW'S OPERA HOUSE.—Four nights of last week Charlotte Thompson, W. E. Sheridan and a really good company appeared to discouragingly poor business. Unfortunately, Miss Thompson's plays are rather antiquated. The leading support, W. E. Sheridan, is a very fine actor. 26th and 27th, Joe Emmet in——well, what else but his latest version of Fritz.

### Pittsburg, Pa.

Matters theatrical are at a stand-still in this city at present, all the regular houses being closed, and at this writing no definite announcements can be made for the near future. Harrigan & Hart's co. and Tony Pastor's troupe appear at the Opera House during the Summer, but as yet no dates can be obtained. 24th, the Ellsler Pinafore co. closed a week of fair business at the Opera House. They appear 26th, in Washington, Pa.; 27th, Greensburg; 28th, Johnstown; 29th, Indiana; 30th, Pittsburg Opera House; 31st, Kittaning. Library Hall and Lyceum closed. The Tom Thumb co. will be here week beginning June 9.

Max Strakysch writes to a friend in this city, from San Francisco, requesting him to secure Library Hall for an opening on either October 13 or 20.

John Ellsler's benefit 23d was fairly successful. C. W. Couldock and W. C. Smythe appeared. In response to numerous calls, Mr. Ellsler appeared before the curtain, thanked the audience for their attendance, and said that, although having been connected with the management of the Opera House for the past eight years, he was comparatively a stranger to Pittsburg audiences, but hoped, during the coming season, to cultivate an acquaintance which would be both friendly and lasting. This almost verifies the report that Cleveland will loose Mr. Ellsler.

### Detroit, Mich.

Wilhelmj gives his first concert in Detroit evening of 26th, assisted by Mary L. Swift, soprano, and Max Vogrich, pianist. As this great artist has been placed by critics so far in advance of Remenyi, there is quite a desire to hear him.

Tuesday night Pinafore will be given by our best local talent, assisted by Mr. and Mrs. Edward Payne (Matilda Scott), the former of whom will conduct the orchestra and the latter take the part of Josephine. It will be given for the benefit of Messrs. Hough and Shaw of the Detroit Opera House, whose efforts have done much to promote the success of the late theatrical season at that house. The orchestra and chorus will be augmented, and no doubt it will be the best representation, vocally, that we have yet had of this overdone operetta.

Grover's Boarding-House co. for three nights at Whitney's Grand, beginning 29th. Haverly's Georgia Minstrels (the black-and-tans) appear June 6 and 7 at this place, and further on Jane Coombs and party appear in Engaged.

The Summer season at Whitney's opened Saturday last with the Irish comedy, Peep o' Day, which will be repeated twice this week.

There is very little of interest, the Coliseum and Theatre Comique both doing good business, and making up for lost time while they have the field to themselves.

### Buffalo, N. Y.

The Wilhelmj concert at St. James' Hall Friday evening was fairly attended, and by a particularly fine class of people. The great violinist appeared at his best, and was warmly applauded. Mr. Vogrich appeared to advantage in his piano solos, and the soprano solos of Mary Louise Swift were very pleasing.

The Wrens appeared at Shelby's Adelphi Sunday to a large and highly appreciative audience, in recitations, etc., and will repeat the performance next Sunday.

The San Francisco Minstrels are billed to appear at St. James Hall Wednesday evening. Among other specialties they announce a burlesque on Pinafore, entitled His Mud Scow Pinafore, with Charley Backus as Josephine. They will doubtless have a large house, as they are favorites here.

### Newark, N. J.

GRAND OPERA HOUSE.—May 26, the Philadelphia Church Choir co. gave a comic opera, entitled H. M. S. Pinafore; or, A Lass that Loved a Sailor. It is really an agreeable thing in its way, and was well performed. I have no doubt of its becoming popular when better known to the public. It drew a fine house.

OPERA HOUSE.—May 19, the Mordaunt-Evans co. in Playing with Fire, well played. Mabel Jourdan is a great favorite here. 20th and 21st, Saville English Opera co. in Trial by Jury and another opera by the same authors. T. by J. was capitally rendered, and the other opera also. Percy L. J. Cooper as Capt. Corcoran, and Flora H. Barry as Buttercup, were especially excellent, musically and dramatically. It has been represented to me that they intend to return with The Sorcerer on the 30th. 24th, the Standard Opera co. gave a performance, in which Eva Mills appeared as Josephine Corcoran, and judging from the applause and encores, I conclude that the talented little lady was appreciated. The balance of the company (except the Admiral, who has not an intelligent conception of the character, nor ability to sing or act it if he had) were good. The matinee was attended by a large and fashionable audience. Hence to the Novelty Theatre, Williamsburg, for 26th and week. June 2 the Rice comb. give Evangeline.

### Reading, Pa.

ACADEMY OF MUSIC.—Carneross' Minstrels, with their burlesque Pinafore, came 19th to a crowded house. The Lilliputian Opera co. closed a two night and matinee engagement 24th to fair business under the management of Mishler & Miller. Emerson's Minstrels come 28th; Haverly's United Mastodon Minstrels booked for 31st; they have both billed very heavily. The show business has been better this season than it has been for the last four or five years. Another week will see the close of the season on this circuit.

### Lynn, Mass.

J. C. Myers' co., with Dollie Bidwell as leading lady, played Only a Farmer's Daughter at Thompson's Opera House all last week. Weathersby's Froliques and A. C. Goodwin, Jr., played Hobbies at Music Hall, 24th. But few shows are expected during the next month.

### Troy, N. Y.

GRISAMOLD OPERA HOUSE.—On the 10th, 11th and 12th, the C. L. Graves comb., with George C. Boniface as Corporal Antoine, in The Soldier's Trust, played to very poor business. On the 19th the San Francisco Minstrels drew an immense house; 27th, Tony Pastor's company occupy the boards, and 28th, Mlle. Ilma di Murska and co. appear in operatic concert.

RAND OPERA HOUSE.—On the 26th and 27th, the Boston Pinafore co. produced Pinafore and Trial by Jury. Mr. Rand has commenced to make preparations to beautify and improve the interior. A gallery will be put in, the entrances changed, and walls decorated, when it will be ready for the Fall and Winter season.

MUSIC HALL.—On the 19th Wilhelmj and co. appeared at this place, but received but very poor encouragement. 24th, the Swedish Lady Quartette and Blaisdell's String Quartette drew a very large and select audience. This is probably one of the best concert troupes on the road.

### Albany, N. Y.

LELAND OPERA HOUSE.—Notwithstanding your sarcastic allusion to the Pinafore criticisms of your correspondents in the last number of THE MIRROR, I find myself quite unable to send you anything this week excepting a notice of a really first-class performance of the "muchly-performed Pinafore" (as the Daily Times puts it). The Boston Pinafore co. appeared here 22d, 23d and 24th inst. This company is the strongest in principals that Albany has yet had. Dora Wiley, the well-known Boston soprano, was the Josephine, and sang the music in a charming manner. She will always be a welcome visitor here. Miss Gunther makes a correct Buttercup, and Fanny Corey a stunning Hebe. Mr. Bartlett sings the music of Rackstraw admirably, and the balance of the males were acceptable, especially Mr. Gilbert, who is the best Deadeye we have had here.

ITEM.—The Boston Pinafore co. open in Troy 26th, river towns balance of week, and Gaiety Theatre, Boston, after Emmet, 30th and 31st.

### Rochester, N. Y.

OPERA HOUSE.—This house was open but three evenings during the past week, Tuesday and Wednesday of which were filled by the Josh Hart Novelty troupe. They gave a good entertainment of the variety order, to fair business.

On Thursday evening a large and select audience assembled to listen to the distinguished August Wilhelmj, in whose favor competent critics have expressed so many kind opinions. This man is a great artist, but in the sight of an intelligent audience, is a mere piece of animated mechanism, who "excites our wonder, rather than moves our hearts to love and admiration."

The San Francisco Minstrels, 27th, and Ilma di Murska, 30th, are the only dates filled for the present week.

### Columbus, O.

OPERA HOUSE.—Our Boarding-House was presented in good style 20th and 21st by the Leonard Grover Comedy co. to fair houses. It has been done better here however. The company was considerably cut. Where twenty were advertised only thirteen appeared. Leonard Grover only was good, as M. T. Elevator. W. A. Mack, Joseph Palmer, Arthur Floyd, Lewis Claxton and W. F. Clifton are in the company. The lady characters were all well taken, and comprised Misses Amelia Waugh, Sara Lascelle Adelaide Thornton, Geffries Morris, Ella Hunt and Mrs. Helen Adell. They are playing toward Michigan and Canada. Miss Jane Coombs and company in W. S. Gilbert's new burlesque comedy Engaged, 30th and 31st.

ITEMS.—The Great London Circus with all its brilliant announcements proved to be no better than our home circus of Sells Bros.' Crowded tents but little applause. The Bush Electric light used is quite a pleasing feature.

### Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Jane Coombs, Engaged, 29th: testimonial benefit to Col. Theo. Morris, manager. John Mackay, Owen Fawcett, and strong company announced as support. Manager Morris absent East; business in charge of Ed Kauffman.

Nothing booked at Masonic.

ITEM.—An impudent young fraud named Ed L. Bloom, who has lately been traversing Ohio and Michigan, and representing himself as the agent of Emerson's Minstrels, registered at one of our hotels one day last week under that title, was arrested, thrown into prison, and heavily fined, for drunkenness and disorderly conduct, and developed into a first-class beat traveling for a Cincinnati firm. He remained in prison over night, was taken out by Cincinnati parties, and don't want his name in print.

### Utica, N. Y.

OPERA HOUSE.—Mary Anderson, supported by Jno. W. Norton, came 21st in Ingomar to large house. Birch, Wambold, Backus and co., came 22d to one of the largest houses of the season; they deserve success, being one of the best minstrel shows that visit us. Buffalo 28th, Pen Yan 29th, Canandaigua 30th, closing at Auburn 31st. Josh Hart, booked for 26th, cancelled date, his Jonah having overtaken him again. Charlotte Thompson, booked for June 5, closes the season of the house, when the same will be entirely renovated and put in trim for Fall season. John Abercrombie is still retained as agent by the U. M. Association, being the right man in the right place. Charles F. Richards is retained as treasurer. Sells Brothers' Circus shows here June 7.

### Hartford, Conn.

ROBERTS' OPERA HOUSE.—There was but one performance during the week—Hobbies, on Thursday, by Eliza Weathersby's comb. The performance was first-class, and much enjoyed by the moderately large audience in attendance. This week, we are to have Charlotte Thompson first three nights, in Jane Eyre, Lady of Lyons, and The Hunchback. We don't apprehend any call for the "standing room" card on either night. Thursday is vacant. Friday, Saturday, and Saturday matinee, Gorman's Church Choir Pinafore. The religious tone may help them to good business. We shall see.

### Madison, Wis.

Milton Nobles and company appeared at the Opera House 20th, to a meagre audience. The play presented was The Phœnix, and it was a disappointment. John T. Raymond as Col. Sellers came the 22d to a fine house. McKee Rankin in The Danites comes the 27th.

Harry Lee has closed his engagement with the John T. Raymond comb., and goes to New York to take a stock position.

### Jersey City.

OPERA HOUSE.—The perennial Master N. S. Wood, supported by the imperiinied and carte-de-visited Maude Branscombe, Harold Fosberg opened 26th, for the week, in The Boy Detective and Poor Jo. Walter Edmunds has assumed the management for three months, and has remodeled and generally renovated the house. Booked: John A. Stevens in Unknown, June 2, one week; 9th, Oliver Doud Byron.

ITEM.—The manager of the Midgets was in town last week, arranging for dates in June.

### Baltimore, Md.

The Haydn Musical Association gave the last concert of the series on Thursday evening (22d), at the Academy, assisted by Octavie Gomien, Mrs. Louise Oliver and Messrs. Remmertz and Leggat. On Friday the United States Marine Band appeared in a first-rate programme, assisted by Misses Hunt and Pistel, and Messrs. Hoff and Emory. Ford's reopens Tuesday (27th) with a benefit to Geo. W. Denham in Pinafore with principals and chorus selected from both companies.

### Auburn, N. Y.

OPERA HOUSE.—Josh Hart's Novelty co. gave a fair entertainment on the 22d to a full house. The San Francisco Minstrels are billed for the 31st. They always get a rousing welcome here.

### Salem, Mass.

Nothing here last week. Bennett's Opera co. repeat Pinafore next Wednesday afternoon and evening for a benefit to the manager.

### Miscellaneous.

EASTON, PA.—Our town has been unusually dull for some time. The last performances in Able's Opera House were Geo. C. Boniface in David Garrick, and in the dual role of Micawber and Peggotty in John Brougham's adaptation of David Copperfield, to a fair house, 7th, and Carncross & Dixey's Minstrels to overflowing benches 14th. We have in immediate prospect Haverly's Mastodon Minstrels, announced for 26th, and Rice's Evangeline comb. booked for June 5. The Mastodons come most favorably heralded by the press of other cities, and will doubtless draw a very large house.

WASHINGTON, D. C.—National: H. Clay Ford took a benefit on Wednesday evening of last week, when the inevitable Pinafore was presented, with Messrs. Young and Denham of the Philadelphia co., Messrs. McCollin, Reibert and Greensfelder of the Western co. (both of whom our readers have see), and in addition, Miss Annandale as Josephine, Ella Chapman as Buttercup, and Miss Mackenzie as Hebe, appeared. The same bill was repeated for the rest of the week. Nothing booked at present writing.

INDIANAPOLIS, IND.—Opera House: The Jane Coombs Engaged comb. 22d. The play was placed on the stage in a manner that was creditable to the management. The different characters were ably personated. Miss Coombs established herself as a favorite with patrons of theatricals here years ago, and it is with the greatest pleasure that we note the retention of her old-time excellence. Fanny Louise Buckingham, under the management of Frank Scott, for a week, opening 26th.

TOLEDO, O.—The Wilhelmj concert co. appear at Wheeler's Opera House, 27th, and Leonard Grover's Boarding-House co., 28th. Circus companies have billed the town heavily.

HALIFAX, N. S.—Amusements dull. Henri Laurent's Pinafore co. opens at the Academy 26th, followed by Duprez & Benedict's Minstrels.

KALAMAZOO, MICH.—Nothing here the past week. We are to be well "circussed" during the Summer.

WHEELING, W. VA.—Opera House: The Lyric Opera co. booked for 28th and 30th.

### An Audience of One.

All the world has heard of the eccentric distaste of King Ludwig of Bavaria for publicity, especially in the theatre. His passionate love of the drama, and his excellent judgment upon it and its allied arts—its poetry, scenery and music—are equally matter of notoriety. A citizen of Munich says he has not seen the King in a theatre since 1868, when he sat alone in the royal box at the first representation of The Rheingold, and watched the sporting of the water nymphs in the green flood of the Rhine.

Since that time King Ludwig has become still more shy of society, and he now arranges for separate representations of plays and operas, at which he constitutes the whole and sole audience. On such evenings even his manager, Baron von Perfall, dares not show himself in the house, but is compelled to watch the performance from behind the scenes. Of the actors and actresses in the secret performances the King is severely critical.

His favorite play, Schilier's Youngfrau von Orleans, is now never acted, because his Majesty cannot find any actress who renders the part of Joan of Arc to his satisfaction, although the decorations for the separate presentations of this drama have been produced at enormous expense of time, talent and cost. The King himself journeyed to Rheims in order to secure that the scenery for the coronation in the Cathedral of Rheims should be accurate and faultless, and the view of the interior of the cathedral is said to be a masterpiece of decorative painting.

The coronation procession also has been arranged with a rare magnificence, wealth and fidelity to costume in the smallest detail, and yet, on account of the exacting criticism of King Ludwig, it is never placed upon the stage. He has lost none of his amiability for artists, and when a scene-painter or actor has specially pleased him he rewards them with gifts of unusual value. Such a life is a strange contrast to the active publicity of our own royal house, and, indeed, to that of all the other sovereign princes within the German Empire.

—J. A. Brown is now exclusive manager of the well-established business of the late Brown & Barnes. There is no better agent in New York.

### Nell Gwynne.

[Olive Logan.]

She was a neglected waif, and as a mere child was sent to hawk oranges in the pit of Drury Lane, where her pretty ways and bright sayings always attracted a crowd. Her personal popularity among habitues of the play-house won the attention of the manager, and as a natural transition, by his aid, she passed from in front of the footlights to behind them. The old diarist Pepys has left clearer indications of her style of acting than any one else, and his testimony, as well as all criticisms of her which I have been able to glean, points conclusively to the supposition that Nell Gwynne was an actress much of the Lotta type—a gay, lively little creature, full of dash and spirit in comic parts, but who failed altogether in sentiment, and in heroic tragedy was most abominable.

Pepys notes that he "was most infinitely displeased with her * * * in a great and serious part, which she does most basely." Dryden took her measure well, probably, when he wrote the following lines for her to speak after the burlesque "business" of having stabbed herself and then come to life again:

I come, kind gentleman, strange news to tell ye;
I am the ghost of poor departed Nelly.
Sweet ladies, be not frighted: I'll be civil:
I'm what I was—a little harmless devil—
To tell you true, I walk because I die
Out of my calling in a tragedy.

But in farcical characters she must have been bewitching. Pepys writes, when speaking of Dryden's play, called The Maiden Queen: "There is a comical part done by Nell, which is Florimel, that I never can hope ever to see the like done again by man or woman. The King and the Duke of York were at the play. But so great a performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girl, then most and best of all when she comes like a young gallant, and hath the motions and carriage of a spark the most that I ever saw any man have. It makes me, I confess, admire her. * * * I kissed her, and so did my wife; and a mighty pretty soul she is."

Talent so decided, and personal attraction so marked, would win the admiration of any audience, ancient or modern, and Nelly was always devising some new grotesquesness in costume to add to the fun. In one of her parts she came on the stage unexpectedly, wearing a hat as large round as a cart-wheel, and which almost entirely hid her. This was done as a "take-off" on some pastoral play which was being performed at the rival theatre, exactly as in our theatres to-day Lotta burlesques Modjeska. Fatal or fortunate, as one looks at it from the moral or the worldly point of view, was Nelly's famous hat assumption. Her success that night with her enraptured audience exceeded any she had hitherto achieved, yet this was her last appearance upon the stage.

When the curtain fell the King went behind the scenes and asked for Nelly. Her stage thereafter was at Windsor Castle, and her auditors the court. London to-day is dotted with monuments in the shape of hospitals, relief rooms, and other places of succor for the poor, which were founded by the munificence of Nell Gwynne. Naturally the poor people were fond of her, and from all the scorn and rage which was lavished on the licentious court of Charles the Second, little Nelly was ever exempt.

### Foreign Musical Notes.

A new opera, The Two Goldsmiths, by Herr Stasny hrs tailed at Mayence.

M. Faure has made a great success at Bordeaux as Hamlet and Guillaume Tell.

Johannes Brahms has set to music large portions of Ossian's Fingal for four-part choir and orchestra.

Weissheimer's new opera, Master Martin and his Companions, has been successfully played at Baden-Baden.

A new comic opera, The Carabineers of the King, by Herr E. Kaiser, has been successfully produced at Salzburg.

Mme. Christine Nilsson is engaged for the winter season at Madrid, so that all reports of other foreign engagements are necessarily erroneous.

At the Austrian silver wedding fetes Wagner's Meistersinger was played at the Opera, with Shakspere's Midsummer Night's Dream, with Mendelssohn's music, at the Burg Theatre.

Dr. Von Bulow arrives in London June 14, to give two recitals, and to play at the New Philharmonic concerts. The news that Dr. Von Bulow has composed a set of quadrilles on themes from Berlioz' Benvenuto Cellini, is actually true.

The deaths are announced, of the mother of M. Leon Vasseur, composer of La Timbale d'Argent, and, at Paris, aged twenty-nine, of Victor Nant, professor of music at the Paris institution for the Youthful Blind; at Brescia, of Allessando Taveggia, professor of the clarinet; and, at Turin, of G. Batt Costa, piano-maker.

London has been having another great Wagner festival in the Albert Hall under the direction of Herr Hans Richter, Kapellmeister of the Vienna Opera. There was an orchestra of 110 instruments and the festival was a great success. Selections from Beethoven, Mozart, Schumann and other great composers were also given.

—Over one hundred thousand people have already witnessed Pinafore at the Boston Theatre.

### "Wanted—A Daughter."

Annie Pixley came East from the glorious climate of California a most charming actress and unsophisticated young woman. Before long, however, she was robbed of her diamonds, and after ravishing the senses of a score of cities and performing the usual devices of a well-advertised actress, she felt herself well equipped as a satisfactory "star." About a month ago she began a Western tour.

Now, as is well-known, the theatre-goer of the Western sections is very much of an inflationist in his ideas of cheap advertising. He has a sovereign and ill-concealed contempt for diamond robberies or runaway accidents. Nothing short of a rich inheritance satisfies him. Miss Pixley's agent, the astute and self-sacrificing John E. McDonough, realizing this, designed for Prairie circulation the following tale, caption and all:

WANTED—A DAUGHTER.

During a very successful ten months' engagement in Sidney, Australia, to each and every performance there came a middle-aged lady, who had secured the best stage box for that purpose. After the third performance she, through the manager, obtained an introduction to Miss Pixley, and expressed her great pleasure in the drama, and her extreme interest in the fair performer herself. During the remainder of the engagement this new-found friend was lavish in her gifts to Miss Pixley, and insisted upon entertaining her frequently at her own magnificent residence, she being immensely wealthy. Thus an intimate and mutually pleasant acquaintance arose, the elder lady seeming only happy when in the society of her new-found friend. As the time drew nigh for the departure of the troupe the lady felt and expressed great sorrow for the loss of her young favorite, this regret seeming to deepen as the hour of parting drew nigh. Liberal offers were made to cancel all professional engagements that the young lady might remain with her wealthy friend. But this course was at the time impracticable, and the new found friends parted with reiterated assurances of mutual remembrance. The elder lady desired and received a promise that in the hour of need her young friend would apply to her.

[A LAPSE OF THREE MONTHS.]

A day or two ago Miss Pixley received a much-stamped letter, which had been sent first to her home in San Francisco, thence to other localities, until it finally reached her. It was from her aged friend in Sidney, telling of her grief at the absence of one she had learned to love so well, picturing pathetically her lone, childless condition, wretched, though surrounded with all the luxuries of unbounded wealth, and begging her loved friend to return to her, and be, indeed, her daughter and heiress in fact, as she so truly is in heart. Much that the letter contains is so tearfully written as to command the deepest sympathy of any, even of the most indifferent reader. It is needless to say that the warm heart of Miss Pixley was deeply moved by the distress of her loving friend, and her impulses prompted her to an immediate compliance with the request so pathetically set forth. But a few moments' reflection presented to her mind the numberless impediments in the way of such a disposition of the question, and, therefore, the matter is still under advisement.

To inherit a fortune truly princely in extent is an experience that falls to the lot of but few people, and it is somewhat vexing that the golden opportunity must be lost, for several reasons. In the first place, Miss Pixley has a father and mother in comfortable circumstances, who might object to giving up their daughter; and last, but by no means least, the American public would enter a most vehement protest against this summary transplanting of their favorite. Other objections also intervene, and so the matter remains at present. How it will terminate eventually time must tell.

—A. E. Lancaster does not seem to have been writing anything of late. His early work, Conscience, gave much promise of good things, but that promise, somehow or other, has not been fulfilled.

—Mrs. Charles Walcot will have a testimonial benefit at the Walnut, Philadelphia, on Saturday evening next. During the last ten years the lady has been a member of the stock company of the Walnut without asking or receiving a benefit. Philadelphia will but honor herself by making Mrs. Walcot's benefit one of the memorable testimonials from its people.

—A Happy Pair no longer precedes The Brook at the San Francisco Hall. The farce of Love and Rain has been substituted. In it Harry Lacey, Agnes Proctor, and John Walsh appear. Harry Lacey is a pleasing actor of light juvenile parts, and Agnes Proctor a talented little actress, who has been with the Lotta combination all the season. Love and Rain is very entertaining.

—Although it has been pretty well understood in dramatic circles that Mr. Gemmill would continue next year his lease and management of the Chestnut Street Theatre, Philadelphia, it was not until Tuesday that the matter was definitely settled. Mr. Gemmill has engaged for next season, of the company of last year, Alice Mansfield, soubrette; George H. Griffiths, old man; Ernest Bartram, second old man; Charles Stanley, comedian; W. H. Daly, stage manager; H. M. Kister, treasurer, and Simon Hassler, leader of the orchestra. Beyond this the company has not been made up.

### Why He Avoids the "Coast."

[San Francisco News-Letter.]

The recent attempted assassination of Edwin Booth recalls an incident that occured while that tragedian was playing his last engagement in this city, and which is the real origin of the rumor that he intends never to visit the Pacific Coast again.

It seems that one morning while Mr. Booth was making his toilet in his room at the Palace, the door quietly opened, and a wide-awake looking individual slid in and cheerfully bid the astonished actor good morning.

"How's Hamlet to-day?" said the stranger, blandly. "Fraid you wouldn't see me if I sent my card up, so just dropped in informally, as it were."

"So I see," said the only Iago. "How now, knave—unyoke! I mean, what can I do for you?"

"The fact is, Mr. Booth," said the visitor, hurriedly, "I am the advertising agent for the Bazembees Auction House, on Market street. Cheapest clothing house in the civilized world. Over 50,000 ulsters at——"

"Don't want any ulsters. Can't look tragic in a coat with fifteen ridiculous pockets. Avaunt! thou——"

"But I don't want to sell you any, my dear sir," put in the agent; "I just came to make you a regular business proposition. Coin in it, my dear sir; com in it."

"But zounds, sirrah, I am an actor—not an auctioneer."

"That's exactly it. You know we agents are always up to some new advertising dodge or other. I attended your performance last night, Mr. Booth, and it occurred to me it you would only introduce some mention of our establishment into your lines we could afford to pay very liberally for it."

"Could, eh?" said the hope of the American stage.

"Yes. You see you might gracefully wedge in an allusion to us here and there, where it would seem kinder natural and appropriate-like. For instance, there's Hamlet. Instead of giving simply the line, 'customary suits of solemn black,' you might add, 'the kind they sell at Bazembees for $24.' That would sort of nail the attention of the audience, seems to me."

"I should think so," said the star, stealthily edging over toward a Roman sword in the corner.

"I see you catch the idea," continued the agent. "Now, there's Romeo and Juliet. There's dead loads of good chances in that. In the balcony scene you might say, 'I would I were one of Bazembees' cheap dog-skin gloves upon that hand that I might touch that cheek.'"

"You'd like that, would you?" grimly inquired Mr. B., slowly unsheathing the sword behind his back, and getting in front of the door.

"Yes, sir; we shouldn't mind $100 a night to have that done in first-class style. Just think how it would make trade boom down at our place to have you thunder, as Othello—'Desdemona, where is the elegant kerchief I bought for thee at Bazembees', at six-bits a dozen?' Why, sir, it would fairly——"

There was a funeral from the agent's house, the next day, and in deference to the last wishes of the martyr to advertising, his hearse bore on each side a splendid canvas inscription:

"JUST ARRIVED—50,000 MORE BOYS' SUITS AT BAZEMBEES'! CALL EARLY!!"

### Accident to Miss Vaders.

On Tuesday evening of last week, during the performance of Engaged by the Jane Coombs combination, in Louisville, Ky., Emma Vaders started from her dressing-room to answer a call, when she accidentally fell through an elevator opening which, through carelessness, had not been closed, and was quite seriously injured. Her fall was broken by landing on the elevator before she struck the floor below. The fall was probably twenty feet, and it was thought at the time that she was killed; the curtain was rung down and the audience dismissed. Miss Vaders was removed to her room at the hotel, and on examination by physicians it was found that no serious injuries had been sustained further than a badly sprained ankle and a few bruises. Vic. Reynolds, who was idle in the city, was called upon to play Miss Vaders' part for the rest of the engagement, which she did in a very creditable manner. The injured lady had recovered sufficiently to leave with the company, 22d, for Indianapolis, but it will be some weeks before she will be able to appear on the stage.

### Comparisons in Providence.

[From the Providence Sunday Dispatch.]

As Parthenia, Miss Thompson is very fine, playing the Greek girl in a different manner from Mary Anderson. Miss Thompson's Parthenia is the result of much study, and qualities are developed which Miss Anderson has not yet mastered. Mary Anderson's Parthenia pleases an audience much better, but it is not the artistic portrayal Miss Thompson gives us.

—"Ella Zoyara, Equestrienne," died at Bombay, April 3, at the age of 40. His real name was Omar Kingsley, and he was born in St. Louis. For years his sex was unknown even to fellow professionals. He captured the hearts of nobles, princes and royalty in Europe, and received more than one offer of marriage. His wife was Sallie Stickney, daughter of Robert Stickney, [illegible] ATY, known circus rider.

# NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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NEW YORK, MAY 31, 1879.


## Amusements.

WALLACK'S THEATRE—As You Like It.
UNION SQUARE—Horrors.
LYCEUM THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—Rose Lisle.
GLOBE THEATRE—Closed.
PARK THEATRE—Aimee.
FIFTH AVENUE THEATRE—Fatinitza.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Dion Boucicault.
BOWERY THEATRE—Helen Coleman.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
TONY PASTOR'S THEATRE—H. M. B. Venus.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

## No Wonder the Times are Hard.

It is an occasion for complaint everywhere that the past season has been for actors one of the worst that has been experienced in a good many years. They find this condition of affairs difficult to account for. Yet not a few of them were willing spectators at a performance last week which furnished a good reason why the times for actors are hard. It was at the Broadway. The so-called Philadelphia Church Choir Pinafore Company was finishing its season, and Meade and Gorman, its managers, were singing Auld Lang Syne in celebration of the event. The curtain fell on a noisy rabble, and the last of Pinafore at this house was seen. Now, what does all this show?

A number of untrained, untried and ungainly choir-singers, not one of whom could earn $8 a week as supes in any regular theatre, are gathered together and have been diverting from the pockets of worthy actors and actresses money which should of right go to them.

Had they presumed upon placing themselves on a footing with the Profession, their inexperience, incompetency and crudeness would have caused them to have been laughed off the boards. And yet, forsooth, because they are choir-singers, they must be well paid, and push stage people of ability to the wall—to suffer and half starve.

And be it remembered they draw their "attraction" from the church choir—the hotbed of all the villification and abuse which is heaped upon the Stage. And because they have always assailed and misrepresented the Profession, they feel themselves priveleged to partake of its profits to the loss in pocket of its legitimate members.

What church choir in the land would knowingly accept a man or woman, however needy, who hailed from the theatre? What sort of place would these same choirs find for any Professional?

None. Yet they unblushingly invade the Stage, and sing Auld Lang Syne in token of its reverses.

Everybody understands, of course, that the title of "Church Choir Singers," is, in the case of most of these people, a base, bold fraud. Poker-players and dancing-girls are too plenty about the vicinity of the Broadway to require a journey to Philadelphia.

Now, could the reputable class of Philadelphia singers be induced to enroll themselves under the precious management of Mr. "Jim" Meade? His connection with the concern furnishes still another example. Is it any wonder that, when the profits of a dramatic entertainment go to a man like this, that reputable managers complain of lack of support?

The whole farce and fraud of Meade's Choir company has cost the Stage dearly. It was not strange that on Saturday night Meade should bow his acknowledgments to the applause given John Gorman, the beneficiary; for he fitly embodies all the ideas of the pernicious system. When such a man as Meade, with such an organization of "duffers" as his bogus poker-choir party, find the Stage profitable, it is no wonder that regular professionals find that the times are hard.

## Big Stars Only.

Amid all the uncertainty which shrouds season, one thing is already quite cer- All the star attractions will be big e second-rate companies which during the past two years have prospered so well, will stand little chance of continuing beside the new rivals. Among the additions to the list of male stars will be SALVINI and HENRY IRVING. GILBERT and SULLIVAN bring over a complete English Opera troupe, MAURICE GRAU has CAPOUL and PAOLA MARIE, and the coming of CARL ROSA with a company of trained English singers is more than probable. Among the ladies, the chief new attraction will be, of course, ADELAIDE NEILSON, whose coming is apt to interfere seriously with the business done by some of our star actresses. The results of the Pinafore craze this season have tended to increase the demand for musical representations, and soloists who a year ago would have been welcomed with acclaim would not now be tolerated. The big stars who come into the ranks of the Drama will exalt the standard there. SOTHERN (who returns positively), BOUCICAULT, BOOTH, EMMET, FLORENCE, DEN THOMPSON, among the men, and NEILSON, FANNY DAVENPORT, CLARA MORRIS, MARY ANDERSON and LOTTA, among the women, will do the business to the exclusion of the smaller and more insignificant people. The effect of this will be good, but not directly so. For a time many very excellent attractions of the second grade will go to the wall when thrown in competition with the stronger ones. But as the season advances those who have staying power will not be affected, and better entertainments will be the result. These, of course, tend to keep alive popular interest in theatricals, and while this lasts neither actors nor managers have any good cause for complaint. It is the stolid apathy toward good attractions, and the perverse tolerance of confessedly bad ones, that works the only irreparable injury to a season. With good star attractions, plenty of combinations and a subsidence of Pinafore, the season ought to be a very good one.

## The Fifth Avenue Theatre.

On Saturday evening the most disastrous season yet known at the Fifth Avenue Theatre will be brought to a close, and Mr. D. H. HARKINS will step down forever from the management. At the expiration of the original lease of FISKE & HARKINS—to wit, September 1—Mr. MAURICE GRAU will take possession, bringing forward a succession of European stars and attractions. Mr. HARKINS is in some doubt as to the cause of his utter failure, and is so sincere in his concern that it may not be amiss to tell him frankly and truly from what it arises.

The season was begun on the 27th of January, with a play called Dr. Clyde, which failed lamentably. Then followed H. M. S. Pinafore, which did badly. Succeeding this came Thro' the Dark, the ill-fated drama of Mr. JAMES STEELE MACKAYE, and then the worst failure of all, Whims, by PATRICK (erstwhile STANLEY) MCKENNA. Pinafore was once more tried without avail, and then Fatinitza. The house throughout all these performances has been blighted by a run of persistent ill-luck.

When Mr. HARKINS took this theatre, THE MIRROR warned him in the sincerest manner possible of the sad fate which befell the late JOSH HART. It spoke with great candor and directness concerning the sinister influences of HART'S "Jonah," and the unhappy results which would follow any tolerance of it at his theatre. Whatever Mr. HARKINS may have thought concerning this warning or of the motives which inspired it, we do not know. But at all events it went unheeded, and the end of the season finds him a broken, weary, unsuccessful man. The prestige of his name and of his house is gone, and it is beyond his power to retrieve it.

The "Jonah" has done its work.

By the same methods and influences that killed JOSH HART, that stranded MCKENNA, and blasted within a fortnight the theatrical ventures of MACKAYE, CAZAURAN, and a dozen others, it has worked the downfall of HARKINS. For three months the edifice will lie untenanted, till ADELAIDE NEILSON will disperse the gloom and bring good-luck to the Fifth Avenue, grace to its boards, and cash to its coffers.

Mr. HARKINS (if he will throw off the noxious incubus) may regain his old position, and the Stage will welcome anew to its service the genial actor and gentleman who has worked so well in its interest. Of all the papers which have enjoyed the good-will of Mr. HARKINS, THE MIRROR esteems itself the only one that has been faithful to him and to his interests. The frauds, fools and sycophants of the very weakly press allowed him to make his fatal mistake without a murmur, and are now assigning false reasons for his failure. They would attribute it to "something about the house."

The house was good enough to make the earliest success of MODJESKA, to draw the town to see Pique for 237 nights (the longest run attained by any drama in this city), to present ADELAIDE NEILSON in the most successful engagement she ever played here, to graduate from its boards FANNY DAVENPORT, SARA JEWETT, and to last for years under a rental so utterly inflated and extortionate that any permanent success was out of the question. SOTHERN, AIMEE, EDWIN BOOTH (first engagement), and MARY ANDERSON have found the house good enough to make money in, and the New York public has found it good enough to patronize some of the most superlatively good entertainments furnished anywhere in the land. Clearly, it is not the "house," but those who aspire to "run" it who are responsible for the present failure.

We think it not premature to repeat to Mr. GRAU what was told Mr. HARKINS, though it is in his case probably a work of supererogation. He will enter upon the management with well-defined plans, with good attractions, capital, and a good name as a manager. There is little doubt but that he will succeed. Success, however, can only come to him by exercising a strong hand in debarring from any connection with the theatre the hungry band of frauds, tramps, knaves and mercenaries who, under the guise of "critics," "dramatists," etc., conspire to ruin the legitimate business of all reputable New York houses.

When Mr. GRAU does this—as he will—the first step toward restoring to the Fifth Avenue its prestige and its popularity will have been taken.

## PERSONAL.

FILE—The modern Franklin is not writing for Some One's paper as much as he was.

HUNTER—McKee Rankin says that J. H. Haverly "forced" Bessie Hunter upon him in The Danites party!

BYRNE—Bessie Byrne is one of the volunteers at Treasurer McCoy's benefit at the Grand Opera House to-day.

DACRE—A. C. Dacre, who sailed for Europe on Wednesday, will be back in September, and will probably appear at Booth's.

WOOD—Rose Wood, from San Francisco, will, early next month, travel to New York by steamer, thence to London, returning in time to open the season at Wallack's.

HART—Frank Hart prays to the gods to make him fair. This is unknown to Josh, who is as in slow appreciating fairness as he is in paying salaries to his Chicago party.

PATTEE—That was an interesting article in Charles H. Pattee's Boston letter to a New York dramatic paper which was suppressed last week. It does not always do to arraign frauds and charlatans.

DRESS—Fanny Davenport complains that one of the stock company of the California Theatre "out-dressed" her in Divorce. Miss Davenport is quite right in her objection. Her business, by-the-way, has been splendid.

WALLACK'S—There will be some changes at Wallack's next season, but not many. Rose and Charles Coghlan and Mrs. Sefton will not be of the company, but John Gilbert, Harry Beckett, Floyd, Holland, Eytinge, Shannon, Effie Germon, Stella Boniface, and Mme. Ponisi remain. The idea of engaging Mabel Jordan seems to have been abandoned.

WOOD—N. S. Wood, whose picture appears in THE MIRROR this week, is a young actor whose prospects on the stage are very bright indeed. His performance of the difficult part of Anatole at Wallack's in the long and prosperous run of A Scrap of Paper this season, brought to the notice of a good many persons talents hitherto unsuspected. Wood begins an engagement at the Bowery Theatre on Monday night. Next season he will play mostly outside of New York.

MILLER—San Francisco News-Letter: Joaquin Miller, the long-haired, roaring, ramping, sombreroed poet of the Sierras, is in town. He is putting up at the Palace, as he considers the everlasting moonlight of the electric light conducive to composition. We have not yet learned what poem he is at present engaged on, but it is hinted that "Kearney; or, The Baron of San Francisco," is to be the title of his electric inspirations.

INDIG—The "Indig" tights seem to be fast becoming a feature in all burlesque organizations. We read almost daily in the papers of the West that "Miss Lizzie Webster, who wears Indig's $100 tights," will appear as Gabriel, or Conrad, or Ralph Rackstraw, or in some similar role. Now, all this is no doubt very reprehensible from an artistic point of view, but it is a splendid advertisement, and if other and rival dealers in theatrical tights are not now green with envy, they will be before long.

—At the Lyceum Theatre there will be a change in the bill to-morrow (Friday) evening (for that occasion only) of the Children's Pinafore company, for the Grand English Opera company. There have been many requests made to hear the children at night, and Mr. Haverly is disposed to gratify his patrons for the evening of Decoration Day, as arrangements have been made for the appearance of the adult company at the Brooklyn Academy of Music on that evening.

—Lawrence Barrett's engagement in Virginia City was remarkably successful. The receipts for thirteen performances amounted to over $7,000, of which $4,480 was received during the first week's business. Wilhe Seymour, who had been engaged to support him, has been also acting as stage manager.

—Charles E. Locke has sued Manager M. B. Leavitt for $770 damages for alleged breach of contract.

## PROFESSIONAL DOINGS.

—Work is rapidly progressing on Dr. S. M. Landis' new play.

—Marie Roze sails from New York June 8, for Europe.

—There is talk of Stephen Fiske accepting a position on the Sun.

—Adele Belgarde lost $3,500 on her recent four weeks' tour.

—Jennie Morgan is the Josephine of Dan Shelby's Pinafore in Buffalo.

—John A. Stevens plays at the Jersey City Opera House next week.

—The Josh Hart company closed its season on the 24th, playing in Syracuse.

—George F. Learock is to star next season in Will F. Sage's play of Destiny.

—The regular season at the Union Square will not open until October 14.

—The Church Choir Pinafore played to a crowded house in Newark on Monday.

—A new Pinafore company succeeds Sam Devere at the Broadway Theatre.

—Amy Roselle plays Gervaise in L'Assommoir at the Princess' Theatre, London.

—Josie Batchelder and Charlotte Neville are in town, having arrived from Cincinnati.

—It is about settled that F. W. Hofele will have the Windsor Theatre next season.

—John Rickaby is in town, looking much the worse for his encounter with George Knight.

—Harry Lee goes to Wallack's next season. He plays with Ada Cavendish in Miss Gwilt.

—Edwin Price, a good actor, will act as Fanny Davenport's leading support next season.

—Fanny Davenport is about closing for an engagement at the Grand Opera House next season.

—Jennie Hughes is to play an engagement at the Bowery in The French Spy. She does it well.

—Nat Jones and Andy Leavitt have a benefit at the Howard Atheneum on Monday evening.

—Helen Greyson, who is a rather clever and extremely pretty actress, has returned to town.

—The Saville Opera troupe presents Pinafore at the Madison Square Theatre, beginning next Monday.

—Harry Courtaine arrived in town last week, and has gone to Tom's River to visit Edwin Booth.

—The date finally fixed for the beginning of Adelaide Neilson's American season is October 24.

—The Holman Opera troupe has closed its season. The Holmans will spend the Summer in Canada.

—J. H. Haverly has Salvini on all engagements played by him outside of New York city next year.

—It is probable that Engaged will be done by George Parkes in Jersey City the week beginning June 16.

—Marie Zoe has just closed her season, and is now at her country residence at Hempstead, L. I.

—Harrigan and Hart's combination present The Mulligan Guard Ball at the Boston Museum, June 2.

—John Braham begins his provincial tour with his Vaudeville combination at Springfield, Mass., June 2.

—Oliver Doud Byron plays an engagement at the Jersey City Opera House, beginning June 9.

—Eugene Tompkins of the Boston Theatre sails for Europe June 7 in search of theatrical novelties.

—Talmage fills a number of European engagements this Summer. He plays on a percentage. Pond is his manager.

—The Adele Belgarde company concluded its season in Philadelphia on Saturday, and has returned to New York.

—Charles Wing, advance agent of Haverly's Danites party, goes out with Frank L. Frayne next season.

—Ada Cavendish remains in this country next season, and will star under the management of Mat Canning.

—Gulia Marco (Mrs. J. B. Polk) has been engaged by Max Maretzek to play in Fatinitza at McVicker's, Chicago.

—Nothing has been heard of late of Julia A. North, for the success of whose debut so much was confidently predicted.

—The Boniface Soldier's Trust party finished its season in Philadelphia Saturday. The company is now in New York.

—Joe Murphy has started on a starring tour on the Pacific, extending as far East as Virginia City. Harry Brown is manager.

—Linda Dietz sailed for England on Tuesday, but will return in July, in time to play with the Union Square company in Chicago.

—Mrs. W. G. Jones has been playing at the Bowery for the past two weeks, and will be a regular member of the establishment hereafter.

—The Fifth Avenue closes on Saturday with the final performance of Fatinitza. On Friday (to-morrow) J. C. Fryer will have a benefit.

—R. Schmidt has replaced Harry Davenport as Sir Joseph, in Ford's Pinafore at Wallack's. Attendance this week has been very light.

—Emma Abbott will play an engagement at a well-known local theatre at the beginning of next season. It is not yet quite decided which.

—Harry Meredith has replaced Edward Arnott in The Foundlings at the Broadway. Mr. Meredith is a capital actor, and painstaking in all that he does.

—Carmen failed on its first production by the Strakosch troupe in San Francisco. Max is playing on a certainty, otherwise he would be badly behind.

—Fanny Louise Buckingham, under management of Frank Scott, began a week's engagement in Indianapolis on Monday to a light house.

—Modjeska's departure for Europe was delayed until Monday. She returns in the Fall under the management of H. J. Sargent. This is about settled.

—From present appearances Adelaide Neilson and Fanny Davenport will be the chief female attractions for next season. Miss Davenport is to make an extended trip South.

—Among last week's departures were Frank Mayo, Helena Modjeska (with the Count and other appurtenances), Rose Eyting and Cyril Searle.

—Charles R. Gardiner has been supervising the production of Pinafore at the Bush Street Theatre, San Francisco. He returns to New York in about two weeks.

—Pauline Markham's husband, Col. McMahon, was arrested for alleged embezzlement in Chicago on Saturday. Miss Markham had been playing at Hooley's.

—Barney McNulty, the Irish comedian, has been presented with one of Harrigan and Hart's best pieces, entitled Sullivan's Christmas, which he takes on the road next season.

—Judging from the rehearsals of Horrors at the Union Square it will be much more apt to hit the taste of the public than Babes in the Wood, as given by the Rice company, did.

—It is difficult to account for the fact that Engaged was only a partial success in Boston, and that nowhere outside of New York or Philadelphia has it achieved any real success.

—It should be brought to the notice of E. F. DeNyse that George G. Barnard is dead—a fact he has quite overlooked—and that the time for writing his obituary has expired by limitation.

—Theall & Carton of Williamsburg dissolved partnership on the 17th inst., at the close of their regular season at the Novelty Theatre. Mr. Theall is managing the house for the Summer.

—J. H. Haverly will have the Mapleson troupe for a tour of the country next year. It has been settled that it will extend as far West as San Francisco, whither 230 people will be taken.

—The Baby Show at Brewster Hall had its receipts attached on Monday night, and the season was brought to an abrupt close. Claude DeHaven retired from the management on Saturday.

—Lester Wallack has enunciated his intention of never going on a starring tour again. In Cincinnati and St. Louis his business was bad. In Chicago it has been better, but not up to expectations.

—There is a strong probability of the season at Niblo's opening with one of the Irish dramas which George Clarke brought over from Europe. It is spectacular in character, and will require the services of 300 auxiliaries.

—On Saturday evening last Harrigan and Hart concluded their marvelously prosperous season at the Comique. Its success has been something simply phenomenal. They began their Summer tour at Col. Sinn's, Brooklyn, on Monday.

—The Banker's Daughter succeeds the Park Theatre company at the Boston Park. The Church Choir Pinafore company from Philadelphia will follow, and then Rice's Surprise Party will fill the time until the opening of the Fall season in September.

—Morris Simmonds and Allston Brown have the most completely arranged dramatic agency in New York. Their new quarters on Broadway are richly and tastefully fitted up, and show a marked advance on anything yet attempted in this line.

—The regular season at the Broadway closed on Saturday night. A supplementary season was begun on Monday. It is intended to run moderate attractions at popular prices for short engagements only. Edgar & Fulton have the house for next season.

—Fatinitza, when brought out at the Boston Theatre, June 2, will have the following cast: Vladimir, Adelaide Phillips; Princess Lydia, Mary Beebe; Izet Pasha, Henry C. Barnabee; Count Timofy, George Frothingham; Julian, Tom Karl; Steipann, W. H. Fessenden; four wives of the pasha, Minnie Moulton, Alice Carl, Florence Holmes and Florence Durant. The chorus will number forty.

—Several futile attempts having been made during the past few weeks to present good burlesque attractions here, and all of them having failed, a gentleman named Griffiths has tried the other tack, and has been giving at Tony Pastor's for the last ten days as abominably bad an entertainment as could well be devised. It is called H. M. B. Venus. Strange to say, it has done no better than the good shows.

## THE MAN WITH THE LANTERN.

I heard a very characteristic anecdote about Ned Harrigan last week. It appears that he has a brother residing somewhere in the centre of the State, who came to see the genial manager of the Comique before he left New York on his Summer tour. Harrigan took him about, and, among other places, to Haverly's Pinafore at the Lyceum. He left him there intent on the proceedings. Next day Harrigan was standing at the door of the Comique, and a policeman (M. P.) was standing near him. His brother came up and told him how much he liked the entertainment.

"There was one thing," he said, "I admired especially, and it would make a good 'gag' for you here, Ned."

"What is it?" asked Harrigan, who is always on the alert for something new.

"Why one man says 'No, never.' 'What, never?' said the other, 'Well, hardly ever,' said the first man!"

It is recorded that Ed Harrigan "went for" that refractory brother, and literally danced upon him. When the victim of his just rage got up, breathless and panting, he exclaimed:

"This is a nice way to treat your brother! Why, you almost killed me!"

"I did the least I could," said Ed, sententiously. "You see that policeman there? Well, if I hadn't gone for you myself, he would—and he'd have KILLED you!"

It seems to be a very usual thing to misrepresent actors. I see by the Star of Sunday (a paper, by the way, not near so much read as it should be) this extraordinary statement:

These traveling mummers are a little world by themselves. Unlike the more fortunate members of the profession who have established themselves in stock positions in metropolitan theatres, these nomads are social outcasts, living an unnatural life of haste, bustle, excitement and continuous movement. It is a perpetual May-day with them. They are always changing their homes, and never finding one in which they can rest. Like Poor Jo, they are kept continually moving on, and the fate of many of them in the end is almost as sad as that of Dickens' famous character.

Now, this little paragraph may be all very pretty, but it is not at all true. Actors, like all professional people, work very hard and undergo many hardships. But they are not "nomads," and they contrive to find homes. As for rest, the outlook in that direction is remarkably good this Summer, and I am afraid that many would prefer to be moving on like Poor Jo than to be idling about the Union Square. It strikes me, too, that the most thorough nomad is your newspaper Bohemian who writes so glibly of the ladies and gentlemen of the stage. His abode is usually in an attic, and his movings are seldom voluntary. He lives a life not only of haste and bustle, but of constant drudgery, but he has excitements or pleasures to off-set these. I rather think that the actor who puts in his forty weeks' traveling with a good company enjoys more of the sunshine of life and the pleasures and profits of work than the ill-paid reporters who linger in the lobbies of the theatres, and who, after the performance, could say of the actors with Poor Jo: "He woz kind to me, he woz, an' I can't forget it."

I read in one of the Philadelphia papers the following from the pen of a so-called journalist of that city:

I can remember very well when it pleased me to pass a good deal of time in the company of ballet-girls, and I couldn't help thinking of that long ago, when I saw the ballet-girls talking to their friends in the old wine room of the Central the other night.

The condition of the young man must be truly deplorable. My dear boy, don't waste your time in vain regrets.

How dear to my heart are the scenes of the ballet,
When fond recollection presents them to view;
Highkicks, Flipfloppa, the beauteous Tumtalli—
And e'en the rear ranks who had little to do.

Sadly on the young man muses, While here and there a tear effuses, That nevermore will his spirits rally, As in the days he charmed the ballet:

I grant that a change has come to me, but surely the ballet-girls have changed too. They did not used to be such tired, wan, worn women. They would laugh and joke, and some were full of wit and their spirits were real and overflowing with fun. This, at least, is how it comes back to me. But maybe, after all, these ballet girls are the angels to their admirers that the ballet-girls of my past were to me.

Cheer up, and change your diet—or swear off! The melancholia that has seized you must have some exciting cause. It may be bile or it may be indigestion. Or it may be the "tired, wan, worn women." Or it may be those "spirits" of the "wine-room." The "effect" has got its grip on you. Now seek out the "cause." You will probably find a cork in it.

The ballet-girl that once he knew
Has skipped the stage for good;
She gives her time to laundry work
To gain a livelihood.
Her husband drives a bob-tail car
Drawn by a span of mules,
And she thinks of the youths who flirted with her
As she does of other damphools.

Ten years ago the Arch Street Theatre was the Wallack's of Philadelphia. Mrs. Drew, the lessee, has always been in high favor with the stockholders, and had her own terms as to rent, etc. But the Arch has had its day. I think Mrs. Drew made a great mistake in not securing an establishment on Broad (14th) street when she had an opportunity. The lady has by no means outlived her popularity, but I think she is falling a little behind the times. She should seize the first opportunity to secure a house up-town.

## THE NEW INGOMAR.

INTERVIEW WITH MARY ANDERSON'S MANAGER.

[BY SPECIAL TELEGRAPH.]

BOSTON, May 28.

Your commissioner found Dr. Hamilton Griffin and party registered at the Parker House, and sent up THE MIRROR card, asking leave to interview him in regard to the plans of Mary Anderson's new steam-yacht, her palatial Summer residence at Long Branch, and her engagements for next season.

"Come right up-stairs," was the message returned by the intelligent colored citizen of African descent, who condescends to act as waiter until a United States Senatorship shall be vacant—and your commissioner went "right up" accordingly.

In the last of a suite of gorgeous rooms on the second floor, Dr. Griffin was discovered in a state of agitation and dishabille, walking up and down the spacious apartment, and repeating slowly, as if committing them to memory, the memorable words:

Two souls with but a single thought,
Two hearts that beat as one.

"I have called, Doctor, to inquire whether it is true that Miss Anderson is about to build a new steam-yacht and challenge Dion Boucicault to an ocean race?"

"My dear boy," replied the Doctor, pausing for a moment in his walk, "you know how friendly Mr. Boucicault has always been toward me, and I must beg you not to ask me to do anything to mix me up with any naval war that may be in progress in regard to yachts; but I may tell you, confidentially, for publication in THE MIRROR only, that next season we intend to become more of a family party than ever before. Mr. Boucicault has advised it, and I have adopted his suggestion. Now, take this play for example——"

"You mean Ingomar, Doctor?"

"Yes—Ingomar! For you know how I have adapted it, rewritten it, and suited it to the modern stage, until it is perhaps our best paying piece. The only thing that has been too expensive about it is the necessity of an Ingomar."

"But, surely, you do not intend to cut Ingomar out?"

"Cut him out? Not at all! How could the piece be played without an Ingomar?"

"Why, when John McCullough played it——"

"Oh, but that is a different thing. John McCullough may not be Ingomar exactly—neither is Johnny Norton—but they are popular persons who have done very well. But next season we mean business—money, profits—and Ingomar must come into the family, so as not to cost Mary anything extra on her tours—

Two hearts with but a single thought,
Two souls that beat——"

"Do you not intend that some one shall play Ingomar to Miss Anderson's Parthenia, Doctor?"

"Play Ingomar!" repeated the Doctor, eyeing your commissioner angrily. "What an idea! Of course, sir."

"Yes, but who is it to be?"

"Can't you guess? Well, suppose now—suppose, for the sake of the argument, that I was to go upon the stage, taking a part myself. Then, what do you suppose I'd play?"

"Myron," replied your commissioner, astonished.

"Myron? Why, what do you mean, sir."

"Well, as Myron was Parthenia's father, and as——"

"But you're all wrong, sir! All wrong! By the blue-grass of my Kentucky sires, I have not been so insulted since I left the Army. Myron, that sniveling old pump! I don't see the analogy, the parallel, the what-d'ye-call 'em, sir! Besides, Myron was a little man, sir, and an old man, sir, and by the gauntlet of Gen. Joe Johnston, I am neither tiny nor gray, sir—am I?"

"N-n-no, Doctor! You are big and bold, and your voice is as strong as the roar of the catamount," returned your commissioner, drawing upon his reminiscences of the Life Daniel Boone in a hurry.

"Well, sir, and under those circumstances what ought I to play, sir?"

"Frank Mordaunt's part," guessed your commissioner, nobly sacrificing probability to politeness.

"Keno!" shouted the Doctor, proudly, "That's what they all say! You're a clever man, sir—guessed it the first time! I'm studying the part now. Hear me!

Two souls with but a single heart,
Two thoughts——

Don't you see how much it will save in salaries? Think of it:

Parthenia.....Mary Anderson
Ingomar (Her step-father and business manager, to whom all applications for open dates must be addressed.).....
.....Dr. Hamilton Griffin

I've written it all out to see how it will look, and all we have to add is, 'The other characters by the company,' and the cast is complete. How does it strike you, eh?"

Your commissioner replied that it struck him all of a heap.

"Consider," cried the Doctor enthusiastically, "how independent we shall be! Let Norton or Hickey try any of their games on us about their percentages, and we can just drop them and play the piece ourselves. No rehearsals. Mary won't be tired. No extortion—we shall get all the gross receipts after paying for the hall. I tell you it's just splendid——

Two souls with but a single beat,
Two hearts that——

And there's only one trouble about the whole matter."

"What is that, Doctor? Learning the words?"

"The words? No, sir! I know the words backwards, sir, already. No, sir! The trouble is that I'm most afraid I shall play too strong for Mary. You see, I am a strong man, and Ingomar is a strong part, and I don't want to have Mary out-acted. Do you think I can tone the part down, like, so as to ease it off when she's on the stage, and then let the passion loose while she's changing her costume—like this:

"Two-ah! Souls-ah!——"

And here the Doctor raised his voice and his arm, and stamped emphatically.

His voice frightened the hotel waiters, who huddled together in the wine-cellar and sung—

Swing low, sweet chariot!

in quavering tones. His arm struck the chandelier and dashed it into a thousand fragments. His stamp raised a cloud of dust from the velvet carpet, under cover of which your commissioner hastily disappeared to telegraph the news in time for this week's number.

LATER.—The Doctor is convalescent. He desires to state in regard to the chandelier, that "it was the cat," and apologizes for not having received your commissioner to-day. We await further developments.

## "The Foundlings" at the Broadway.

A couple of months ago Mr. A. M. Palmer tried, at the Union Square Theatre, the experiment of a play founded on the musty French melodrama of Les Orphelines de Notre Dame. Mr. A. R. Cazauran acted as sponsor for the abortion, and Mr. Palmer was $5,000 out in consequence. Precisely how much of the loss was attributable to Cazauran has never been estimated, but even had he been as exemplary as an Angel of Light, and as popular as a municipal official, his Lost Children would have died a miserable death from its utter worthlessness. Its production was vigorously opposed by Miss Rose Lisle, a lady who had already made an adaptation of the piece for her own uses, and had played in it with some success at the Bowery.

On Monday evening a goodly number of people assembled at the Broadway to participate in the opening of Edgar & Fulton's Summer season, and to witness the first performance in Broadway of Miss Lisle's drama—The Foundlings—which is but another version of Les Orphelines de Notre Dame.

Its presentation was made without any of the pretension which characterized Mr. Palmer's unhappy venture, and it was for this reason much more acceptable.

In The Foundlings Miss Lisle has written a play of much stronger literary and artistic merit than Mr. Cazauran's Lost Children. The language is good and more choice, the characters well drawn, the climaxes admirably managed. There is an absence of the slang, vulgarity, and ignorance of the "Don't-yer-fergit-it" school, and plentiful opportunity is given for good acting. The piece, despite its length, is interesting, and is, moreover, tolerably well played. It does not enjoy the advantage of beautiful scenery which marked the advent of Lost Children. Given that accessory, it might be good for an extended run. It is at all events a much more exciting and coherent piece of stage hand-work, and Miss Lisle is to be congratulated upon her share in it. The performance did not terminate on Monday until a very late hour.

Of the acting it would be easy to speak favorably. Miss Lisle played Margot with more warmth and naturalness than is usual with her, and Eliza O'Connor (the Countess) acted with quiet force and dignity. Rosa Wilson did the Duchess conscientiously, and W. H. Crompton the Abbe judiciously. Mr. Arnott was fair, nothing more. Josephine Fisher made a diffident and demure Sister Magdalen, and Ethel Allen (late of the Bowery) did Andre prettily and with good taste.

Below will be found the full cast, together with the personages in the Union Square version.

| | |
|---|---|
| Margot | Rose Lisle—Ida Vernon |
| Chevalier de Beauprey | Ed Arnott —Chas. B. Thorne |
| Abbe St Pierre | W. H. Crompton —John Parselle |
| Marquis de Joinville | J. B. Browne —M. V. Lingham |
| Doctor Vignon | Geo. C. Charles—H. F. Daly |
| Bertin | Charles Allison—J. H. Stoddart |
| Georges | John F. Herne—W. J. Lemoyne |
| Andre | Ethel Allen—Mabel Leonard |
| Francois | Louise Fox—Hattie Anderson |
| Captain of Archers | William Revelle —Harold Fosberg |
| Countess De Nevers | Eliza O'Connor —Linda Dietz |
| Duchess De Montalieu | Rosa Wilson —Dora Goldthwaite |
| Sister Magdalen | Josephine Fisher —Sarah Cowell |

On Monday night Sam Devere, a very popular performer, makes his appearance at the Broadway in Jasper, written for him by Frank Rogers. It will be apt to draw well. Devere's engagement is for one week, but may be prolonged to two.

## "Horrors."

The full cast of Horrors at the Union Square is as follows:

| | |
|---|---|
| Rajah Zog | H. E. Dixey |
| Prince Achmet | Lina Merville |
| Rumsetjee Bumsetjee | W. A. Mestayer |
| Hamsetjee Bumsetjee | Willie Edouin |
| Tragedee | Louis Harrison |
| Begum D'Lite | Louise Searle |
| Zadie | Marion Elmore |
| La Jollie Housekeepare | Marion Singer |
| Lizzie | Florence J. Baker |
| Zom | Eugenia Paul |
| Zobo | Jennie Calef |
| Captain Darling | Emma Burgess |
| Sitka Zeke | D. P. Steele |
| Hally and Zephyr | Rose Dana |
| Crested Wavecut | Lizzie Dana |

—Mary Anderson has bought a house in Syracuse.

## THE SEASON OF 1878-79.

PROFITS OF STARS AND MANAGERS (RUMORED).

Modjeska, $20,000; John McCullough, $25,000; John T. Raymond, $12,750; Mary Anderson, $85,000; Dion Boucicault $65,000; J. H. Haverly, $130,000; McKee Rankin, fame and friendships; A. M. Palmer, $32,000; David Bidwell, $15,000; John Duff, $28,000; Sam Colville, $5,000; Henry Abbey, $20,000; W. J. Florence, $18,000; H. J. Sargent, $30,000; J. K. Emmet, $28,000; Lester Wallack, unknown, gone West; Augustin Daly, $2,366.33 (to get); Bob Miles, a fair share; Fanny Davenport, $30,000; Tony Denier, $10,000; Harrigan and Hart, $40,000; Josh Hart, not computed; Barney Macaulay, more than last year; Stanley McKenna, all that he has made from Whims; Col. Mapleson, $30,000; Jim Meade, drinks; Stephen Fiske, two months yet to hear from; Harry Miner, plenty; Clara Morris, cash and a donkey; Ada Cavendish, nothing; George Knight and John Rickaby, enough to quarrel over; Edgar & Fulton, prospects of more; William Henderson, something; Frank Chanfrau, $10,000 or $12,000; Dond Byron, $12,000 or $15,000; Maurice Strakosch, $25,000; F. W. Hofele, more than any one has yet made at the Bowery; Aaron Appleton, a good deal of the $3,000 Paulding lost; Allen of Louisville, nothing; Leonard Grover, less; Lawrence Barrett, $8,000; Dan Harkins and Steele Mackaye, the portion of artists; the Dramatic Profession, an early Summer.

## The Leading Lady at Booth's.

Mr. Boucicault has engaged as leading lady at Booth's next season Miss Marie Prescott of the California Theatre. She is now playing juvenile parts in San Francisco, and Mr. Boucicault is inclined to think that he has made a very good choice. In this we concur. Miss Prescott has been on the stage two years. She made her debut in Cincinnati, played subsequently at the Arch, Philadelphia, and was last season a member of Col. Sinn's Brooklyn company. She afterward played with Maggie Mitchell at the Standard, with John McCullough at the Grand Opera House, and for one week at Niblo's Garden. Since August she has been in San Francisco, where she has scored several very distinct successes. For the short time that she has been on the stage her record has been quite brilliant, and there seems to be no good reason to doubt but that in his choice of leading lady for Booth's, Mr. Boucicault will present to New York not only a very pretty and remarkably gifted woman, but a young actress of whom good things may be expected.

## Ill-fated Diplomacy.

After their performances this week at the Arch Street Theatre, Philadelphia, the Warde-Barrymore Diplomacy party will disband never to reorganize again. The engagement was made some months ago, and it was thought best to fulfill it, especially as a testimonial benefit to Maurice Barrymore formed part of the arrangement. Otherwise the season (one of terrible disasters and constant losses) would have been brought to a close at McVicker's, Chicago.

Diplomacy was brought out at Wallack's last Spring. It had an extended and quite profitable run of some weeks. The idea of taking it upon the road was then discussed, and from the day that the party started West till the present, it has been one of incessant tragedy and disaster. The company organized in New York, went directly to California, where the Julian of the cast, H. J. Montague, was suddenly taken ill and met, many miles from home, death on the Pacific. His sorrowing colleagues brought his body East, some of them stopping at Chicago, where Warde & Barrymore succeeding Montague began playing this most ill-fated piece. When they reached Brooklyn, Barrymore, who played Julian, was suddenly taken ill with the same sort of trouble as had cost poor Montague his life, and it began to be accepted as a foregone conclusion by actors, that the troupe was predestined to disaster. J. M. Hardie took Barrymore's place. The company started again, but everywhere bad luck pursued them. Business was poor everywhere, and the company quarreled. An open rupture followed, and the Majeronis (Orloff and Zicka) withdrew. This was at Washington. Then the company divided in the hope of doing better with decreased expenditures, and one party went North and the other South. Next Mrs. Barrymore (Georgie Drew) fell sick, and still the business was bad. Warde struggled bravely in Canada, while Barrymore continued his road south till he reached Texas. Here occurred the terrible tragedy from which the profession has not yet recovered. A red-handed assassin shot dead Ben Porter and seriously wounded Barrymore. Money was raised and the two companies continued to play. They reunited, but without avail. Everywhere they had bad luck. Death has laid its grim, icy hand on two members, domestic dissentions have beset others, destitution has overpowered some. Toil, anguish and failure have gathered about them everywhere. The decision of Warde and Barrymore not to do the piece again is a wise one. Their losses this season have fallen but little short of $11,000. The play is again in the market, but who can there be found to play a piece so uniformly unfortunate? Even Rose Coghlan—for the only time during her connection with Wallack's—fell sick while playing Zicka, and the Dora was scarcely able to stand on the first night.

## That Old Clo' Case.

The daily papers have given the details of the suit brought by Marie Aimee against Gabrielle Du Sauld, in the Sixth District Court, to recover $150, the balance due for some second-hand dresses bought (and only paid for in part) by the latter lady. After one postponement the case came up on Monday, and was amicably adjusted by Mlle. Aimee taking back part of the property and cancelling the obligation. As THE MIRROR is anxious to reflect rather more of the truth than any of the daily papers have published, a reporter was detailed to interview the principals. He presents herewith the result of his researches.

INTERVIEW WITH DU SAULD.

On being ushered into an elegant and sumptuous sleeping apartment in Sixth avenue, he was received by Mlle. Du Sauld with such vigor and impressement that he was speechless for a time.

"Be seated," said Du Sauld.

"I have called," the writer began, "to see you in reference to those dresses——"

"Yas, esaclee. Be seated."

"As I understand, you owed Marie Aimee $150?"

"Yas, esaclee. Be seated."

"She made a formal demand upon you, but you did not respond——?"

"Yas, esaclee. Be seated."

"Then you sent the goods C. O. D.?"

"Vot!!"

"C. O. D."

"Ah, yas—esaclee. Be seated."

"She sent them back, and on taking appropriate legal advice resolved to prosecute you to the fullest extent of the law concerning payment for cast off clothing?"

"Yas, esaclee. Be seated."

"Excuse me; I prefer to stand. You owed the money. Why did you not pay it?"

"Yas, esaclee," said Du Sauld a little pettishly.

"And now I am free to understand from your explanation that Aimee was altogether in the wrong. In a word, you have gained your point?"

"Yas, esaclee. Be seated."

Thanking the fair actress for her extreme kindness, THE MIRROR man bowed himself out of the room, and to his almost fervid "Adieu" she sweetly said—"Yas, esaclee."

INTERVIEW WITH AIMEE.

The reporter's next duty was to seek out Aimee, which he did with all due expedition. She was rehearsing in Les Brigands at the Park.

"Mlle. Aimee, I believe," began the reporter deferentially.

Grasping him warmly by the hand, as if he was an old and valued friend, she exclaimed:

"Yas, esaclee!"

Feeling a little startled by this, the reporter nevertheless found courage to say:

"You are plaintiff in this suit, which, as I understand, is for $150?"

"Yas, esaclee."

"This Du Sauld owed you $150, and you brought suit to recover it?"

"Yas, esaclee."

"Did you say 'be seated?'" asked the reporter.

The original Fiorella was strangely reticent.

"Maurice Grau gave you the dresses, as I understand, and he wants them back. Is that so?"

"Yas, esaclee."

"Or in default of them the money they cost?"

Aimee nodded.

"At the time you wanted this money, Du Sauld was playing at the Madison Square Theatre on the commonwealth plan, aiding in the establishment of an æsthetic theatre. Am I to understand that Mr. Mackaye did not pay her at the time, but intended to when his theatre was rebuilt?"

"Yas, esaclee," said Aimee with a shrug.

The reporter thanked her for all she had told him, and withdrew into Twenty-second street.

—Henry E. Abbey goes to Europe this Summer for rest and to get novelties.

—Haverly's Mastodons will probably soon play another engagement at the Howard Atheneum.

—Alfa Merrill will probably star next season in For Sybil Warrington's Sake, the piece which Archie Gordon wrote for Mary Anderson, but which that actress will not play.

—The Hunchback will be done at Wallack's on Monday, with Ada Cavendish as Julia, Stella Boniface as Helen, Fred Robinson as Master Walter, Joseph Wheelock as Clifford, and Harry Beckett as Modus.

—Charles B. Welles, Frederick Bock, Willie Simms, Eliza Long and Nellie Holbrook, of the California Theatre company, sail from San Francisco, July 6, for Honolulu, H. I., where they are to act for two months.

—Sam Devere appears as Jasper at the Broadway on Monday night. The company engaged to support him is as follows: J. Ogden Stevens, Harry Bell, Geo. C. Charles, L. R. Willard, F. Chippendale, Wm. Lansing, W. H. Lytell, Jennie Carroll, Lizzie Brewster, Nellie Sanford and Joe Hogan.

—Dion Boucicault has been in anything but good health since his return from San Francisco. He made remarkably close connections both ways. During the past weeks he has spent six in acting traveling by car. He will not [illegible] this season after Saturday night

## London Correspondence.

JUNIOR GARRICK CLUB, }
LONDON, MAY 12, 1879. }

From the papers I see that New York is basking in sunshine and warmth; happy New York! Here we are still shivering in the chill embrace of a late and churlish Spring, and the ladies have not yet doffed their furs and heavy costumes. Perhaps it is all the better for the theatres that Summer as delayed to put in its appearance. Warm, close, oppressive weather not infrequently exercises a distinctly injurious effect on the treasury, while, on the other hand, on these cold evenings one is glad to exchange the the chill and dampness of the streets for the warmth and coziness, the gaiety and light of the theatre. But, however this may be, it is a fact that our theatres are being unusually well patronized at present, and several leading managers to whom I have spoken have told me that "biz" has never been better at this season of the year. One result of this is that matinees are to be given at several theatres.

Hitherto Londoners, unlike you denizens of Gotham, have not taken kindly to morning and afternoon performances, except indeed at Pantomime season, when as many as three, and even four, performances are often given in the one day. How the experiment will succeed it is impossible to say, but so far as the Lyceum—now the premiere theatre of the metropolis—is concerned, it won't be Mr. Henry Irving's fault if Saturday matinees do not succeed.

For two or three years past, as you know, Mr. Irving has been all the rage, not only on the stage but in society. And when I say "society," I mean what Jenkins would call the creme de la creme of society—that holiest of holies in the select world of blue-blooded fashion, into which only a very few of England's noblest can get an entree, and at whose gates mere millionaires, and even lords of new creation, might knock for admittance with as much chance of success as Judas at the gates of Paradise. Into this privileged and "quite awfully" select circle Henry Irving has long been admitted, and it is no exaggeration to say that not only Duchesses, but Royalty itself, are frequent and eager claimants for the honor of his company. At the same time it must not be thought from this that Henry has changed so very much since the days when, as member of the stock company of the Theatres Royal, Manchester or Glasgow, he drew his thirty or forty shillings a week, and was a member of a gay and jovial club of good fellows, of which William Black, the novelist, Robert Buchanan, the poet, George Ewing, the sculptor, and many others now known to fame, were bright and shining lights. Even when basking temporarily in the radiance of that "fierce light," which, as Tennyson has it, "beats about the throne," Henry's heart is in Bohemia, and it is with a genuine sigh of relief that the wearied actor will pass from the state and brilliancy of a ducal drawing-room, to the humble quarters of a modest little club of gay-hearted Bohemians, there to enjoy his tobacco, pipe and Bass.

But I am forgetting my text, as, indeed, people are apt to forget things in the prescence of Henry Irving, whose personality is of that magnetically imposing and absorbing kind, that it is difficult for one who talks with him to think of anything else than Henry Irving. What I was going to say, however, was that, owing to many requests—some of them from "high" quarters—Mr. Irving has decided to give Hamlet at morning performances every Saturday throughout the season, with the same efficient cast that marks the evening's performance. So much interest has been excited by Mr. Irving's magnificent, but most unequal personation, that the experiment will almost certainly prove a success. The Prince of Wales, whose taste in these matters is peculiarly fine and accurate, has expressed himself in the highest terms of Mr. Irving's Prince of Denmark: Mr. Gladstone, also an authority in histrionic art, is never tired of seeing it, and Tennyson himself is so delighted with Mr. Irving's genius, that he has actually condescended—nay, spontaneously offered—to write a historic play specially for him, which, as all will acknowledge who know the Poet Laureate, is a great thing for Alfred.

While on this subject, by-the-way, it may not be out of place to say a word or two regarding some absurd personal remarks about Mr. Irving—descriptive mostly of his personal appearance—in which an American critic, at present temporarily resident in London, has seen fit to indulge in a London Letter to one of your daily contemporaries. As the critic in question is a lady, it may seem presumptuous on the part of an obscure male like myself to question her taste, but in the interests of truth and historical accuracy, I even dare the attempt. The lady in question has the hardihood to declare that Mr. Irving is "superlatively ugly," and devotes several sentences to a very sarcastic and contemptuous description of the great actor's nether limbs. Now, while I am not prepared to come forward as an apologist for Mr. Irving's legs, which, particularly in parts like Macbeth, look a trifle lank and long, I most emphatically deny that they are crooked, or that his face is plain. The lady critic sneers at his limp and affirms that he is lame, which is simply ridiculously untrue. Can it be possible that she has only seen Mr. Irving once, and that once as Richard? One leg longer than the other, or as she puts it, "the other shorter than the other," by there isn't a man in London who walks down the Strand with a carriage more dignified and erect, or with a surer or princelier step than Henry Irving.

And then as to his face—well of course the face is long and thin; so is the nose, and possibly the mouth is somewhat wide and the lips thin: but plain—never. Henry Irving's is the most strikingly and conspicuously intellectual face in London; his eyes are wondrously expressive and beautiful, his smile is marvelously winning and sweet. In height he is over six feet, with square, broad shoulders, a form slim but perfectly erect and well proportioned, great masses of tangled black hair parted in the centre and coming down low upon the forehead, and a long, swinging gait when walking. To pass him in the street, without remark—with his inevitable dog beside him—would be impossible. He is a man out of ten thousand; a man for women to rave about and poets to sing; and one, moreover, who never fails to impress all with whom he comes in contact, be he Prince or Bohemian—and he is equally at home with both—with a sense of superiority and greatness.

Another London celebrity who also impresses his individuality very distinctly on the public and his friends, is the redoubtable barrister, novelist, dramatist, essayist and fiddler, or judge of fiddles, Charles Reade; who is to produce a version of L'Assommoir early next month at the Princess' Theatre here. Charley's latest manifesto—though I am afraid to say latest; he issues so many one never is certain which is his last—runs as follows: Notice to Managers.—Mr. Charles Reade, finding that all ordinary advertisements have failed to keep thieves and vagabonds from pirating It's Never too Late to Mend, now advertises for thief-takers, and will give a handsome reward to any person who will give him timely notice of piracy, and furnish him with the means of bringing it home to the deliberate criminals who commit it in the teeth of this notice. The character of Mr. Eden.—This popular character is an original creation, and is not founded upon any gaol chaplain known to the author, either personally or by any MS., or printed book whatever.

After Irving the sensation of the week has been the Richter Concerts, the last of which takes place to-morrow. Herr Richter has astounded London amateurs not only by conducting, without any sort of score and entirely from memory, a couple of Beethoven symphonies, besides the most abtruse works of Wagner, Berlioz, and Liszt, but by giving such admirable finished readings of these works as English concert-goers have rarely heard. Herr Richter plays no tricks with the composer's score, and, indeed, as he is conductor of the Vienna Philharmonic Society, he is likely to be far better acquainted with Wagnerian intentions and Beethoven traditions than our own conductors are. His band of 110 players was a scratch one, but he gained by the extreme delicacy of the shading. His strings play with the precision of a quartette, and his reading of many passages of the Beethoven symphonies were a revelation to most of us.

Mme. Adelina Patti has returned in the fullest possession of her magnificent resources. Saturday night she played her old part of Marguerite, a character which of late years has been allowed to almost drop out of her repertory. Yet nine or ten years ago the rival operatic factions fought lustily, if courteously, on the question of the comparative merits of Patti and Lucca, and especially as to whether the flaxen wig of "la diva" or the natural dark hair of the Viennese prima donna was correct. Now all is changed. Mme. Lucca is away, and her mantle as the rival of Mme. Patti has fallen on the shoulders of Mme. Nilsson. Mme. Patti, too, has elaborated her part, and Marguerite at her hands now appears as warm and as passionate as any maiden of sunny Italy. It may not be the Gretchen of Goethe; but that it is indisputably to the tastes of operatic audiences, the applause of a crowded house, and of royalty in the persons of the Prince and Princess of Wales and the Crown Prince of Denmark, abundantly testified.

I have left myself such little space that I must slump up my remaining items of gossip and news in a paragraph. Carlotta Leclercq will produce Mr. Charles Millward's version of Rose Michel in the provinces; Frank Marshall's play of Robert Emmet is nearly completed and is highly spoken of; the attempt of Mr. Murray, a son of that brilliant actor, poor Leigh Murray, who was for many years manager of the Edinburgh Theatre Royal, to play Falstaff has proved a creditable failure; Mme. Angot's basket filled with flowers suspended low on the dress by satin ribbons, are all the rage; and, finally, Miss Kate Field is said to be engaged on a new and original comedy.

W. S. G.

## In Memory of Shook & Palmer.

EDITOR OF THE MIRROR:

DEAR SIR:—Will you please call the attention of the profession to the fact that the graves of the victims of the Brooklyn Theatre fire are not decorated, even with a few flowers; which is certainly a very careless proceeding. Must the charitable take the matter in hand?

COMPASSION.

NEW YORK, MAY 23.

—The Agnes Wallace-Villa combination closed their eleventh annual tour at Southbridge, Mass. Agnes Wallace and the Villas will shortly leave for their home in Ridgewood, N. J. Their next season will commence in August. Emma Webb has finished a new play called The Gypsies, in which they will appear the coming season.

## NEW YORK AMUSEMENTS.

As You Like It at Wallack's has proved unexpectedly attractive. The houses have been quite good. This is due more to the general excellence of the Wallack cast, and the extreme beauty of the musical and scenic illustrations, than to the acting of Miss Cavendish, which, in this role at least, falls short of actual requirements. Mr. Wheelock is to be congratulated on a remarkably well sustained performance of Orlando, and Mr. Robinson, Mr. Gilbert, Miss Boniface, and Miss Germon on the excellence of their respective impersonations—Jacques, Adam, Celia, and Audrey. As You Like It will be continued at Wallack's so long as it pays. When it ceases, Miss Gwilt will be done. The juvenile Pinafore in the afternoon continues to attract fairly.

The Rice company is pleasing a great many people with Babes in the Wood at the Union Square. Following so closely upon such dismal trash as Lost Children, the life, melody and humor of the Babes is quite attractive. Horrors, William Gill's extravaganza, was announced for production last night. It has achieved good success wherever played, and may be relied upon to please here. Its attractions are enhanced by some new and pretty scenery, and a cast comprising the best members of the Surprise Party. The season of the company lasts until July 3, when it goes to Boston.

True Blue was produced at the Bowery on Monday evening, with Helen Coleman as Helena Irvington. The play is a rather lurid melodrama in a prologue and four acts, written by Franklin Wynkoop. It is cast to the full strength of Mr. Hofele's Bowery company as follows:

| | |
|---|---|
| Hon. Geo. Chatterton<br>Arabella Lawson<br>Helena | Helen Coleman |
| Marguerite | Mrs. W. G. Jones |
| Gerty | Kate Glassford |
| Dennis O'Toole | George C. Davenport |
| Wilber Irvington | J. P. Winter |
| Frederick Hanch | Charles F. Seabert |
| Pup | George James |
| Sam | Millie Sackett |
| Jacob Schindemuller | Charles Foster |
| Zachariah G. Washington Taylor | W. B. Murray |
| Prosecuting Attorney | Edwin H. Brink |
| Judge of the Court | John Walsh |

Miss Coleman is a very pleasing actress, and is seen to very good advantage in True Blue. The company furnishes good support. Next week N. S. Wood appears as the Boy Detective. His engagement promises to be a notable one.

The Salsbury Troubadours continue their prosperous season of mirth and melody at the San Francisco Minstrel Hall with their ever-popular Brook. The Salsburys possess the secret of pleasing, and we should advise all who have not seen the organization to stand no delay, but see them at once. Mr. Salsbury and Misses Dingeon and McHenry are the most notable.

The two Pinafores at Haverly's Lyceum are winning no end of praise. The evening performance is unquestionably the best—musically and dramatically—yet given of the opera. The mounting is really sumptuous. After the shabby way in which the opera has been done at so many houses, it is a pleasure to hear the voices of Haverly's company ring forth Sullivan's charming music, and to see trained and spirited actors doing justice to Gilbert's crisp satire. The one weak spot of the performance is the Sir Joseph of J. G. Taylor, which is bad. The afternoon Pinafore is remarkable for its Deadeye, in particular, but is in other respects, too, a most excellent representation.

At the Standard on Monday evening the perennial Pinafore secured the advantage of a new cast, which was in some respects an improvement on the original one. The Josephine is Catherine Lewis, a most vivacious actress and admirable singer. She is one of the best who has appeared in the part, and by all odds the best who has been seen at the Standard. Though her style is rather effusive for the demure Josephine, she contrives to make the part entertaining. Miss Lewis has a very rich voice, which has already been heard to advantange here in The Chimes of Normandy, and she uses it to most signal advantage. Estelle Mortimer, who plays Little Buttercup, was heard in that part at the Lyceum. She acts it with great spirit and sings it charmingly. Miss Mortimer, besides being a very pretty woman, is a very clever actress, and amid the multitude of bumboatwomen who have arisen in all the houses in town, she still remains the best yet seen in the character. M. C. Daly does the Admiral, and it may be said, in a general way, that he does it well. Mr. Weeks, the Captain, has a remarkably sweet voice, and is a very fair actor. Russell Grover, the Ralph, is not a stranger to New York audiences. His voice, though worn, is still sweet, and his acting is marked by great ease and refinement. The other characters are in good hands.

Fatinitza closes the season at the Fifth Avenue on Saturday night, after a not profitable run of six weeks. We should advise those who have not seen it already to see it now. It will repay a visit.

Mr. Boucicault continues his engagement at the Grand Opera House to fair houses only, for reasons already given in THE MIRROR. The cast of Arrah-Na-Pogue is an excellent one, the Arrah of Ellie Wilton being a notable feature. Next week Engaged will be done by the Park Theatre company.

Booth's, Niblo's, the Olympic and Globe are closed. The Madison Square reopens on Monday.

## Some Designs in Theatrical Styles.

The very newest thing in stockings are in solid colors, in silk or Lisle thread, ribbed and open-worked. The ribs form stripes that run up and down to the ankle and over the instep, and above the ankle they are laid across, which rounds the lower part of the leg as it rises above the foot. The colors are pink, blue, garnet, tinted white and red. A straw-colored silk stocking is handsomely embroidered in brown: midway between the top and instep is a band of brown, and at the top a lace edging. Another style has the instep and heel in dark red, and the other part of the foot, as well as the top of the stocking, is gray. A beautiful cream-colored silk stocking has an embroidery representing wheat on the sides and instep, in extremely bright-blue silk.

A singular pair of white silk stockings has three bands of open work, resembling lace on the instep, three half way up the leg, and a very broad stripe of the same at the top of the stocking, which is finished with lace. Another very elegant stocking is checked with white and black, like an ivory domino. A pair of Lisle thread stockings is embroidered in green, with tall grass and small flowers on the instep and sides. A new whim in stockings is to wear them in different shades of color, to match the dress. If the costume is pink and white, will be delicately ribbed—one pink, the other white; or, in the same way, gray and white, blue and white will be put together. The Lisle thread hosiery comes in every color and shade, and the matching of stockings with the costume is almost as usual a thing as to match gloves and ribbons.

The lace mitts in all colors, and the Lisle thread gloves in mode shades of gray, stone and drab, take the place of kid for midsummer wear. The longer the mitt or Lisle thread glove, the more fashionable is the wearer considered; and this is de rigueur, whether the sleeve be long or short. The tops of the Lisle thread gloves, and the wrists also, are beautifully lace clocked and held in place on the arm with three separate elastics. The same number of elastics are also necessary for the longest lace mitts. The lace mitt is the most frequent form of the lace glove, but there are half-fingered and entire-fingered lace gloves for those who prefer them; and while black lace mitts and gloves are most in demand, there are found on the glove counter every color and shade of lace mitt and glove, and ladies who are fastidious in such things have as great a variety to choose from in matching their toilets as they have in kid gloves.

Dressy hats and bonnets match the ground of the suit in the straw or chip, while the showiest plumes and flowers, gold braid and galloons, gold and silver and crystal ornaments confine the Breton lace scarfs that do duty as strings for the head-gear. The linings of white or colored straws and chips are more frequently black than colored, black satin shirring being the favorite lining even when the gayest and brightest flowers, feathers and tinsel ornaments are used for trimmings. In addition to the Rhine crystal and silver or gold dragon-flies, bees and butterflies, and the lizard and serpent ornaments that are so popular for bonnet and hat brooches, gilt silver, crystal and jet horseshoe ornaments are used for the same purpose, and on some hats even a small gilded "peace pipe" is seen among other trimmings.

—The Victoria Loftus troupe will close their engagement at the Adelphi Theatre, San Francisco, on June 8, and sail on the steamer City of New York, June 9, for Australia, under engagement to R. J. DeLias, proprietor and manager of the Theatre Royal, Auckland, New Zealand. Mr. R. J. DeLias telegraphed his acceptance of their propositions, and cabled their fares to the Pacific Mail Steamship Company in San Francisco. Their printing left in May. The engagement is for a twelve months' season in Australia, New Zealand, and anywhere in the colonies.

—On May 20 the managers of all the principal theatres in Texas met in the Tremont Opera House, Galveston, and decided to unite and form a Texas circuit, and delegated to John P. Evans of the Tremont Opera House authority to fill and book all time and dates for them. There were present E. Pilbott of Houston; C. Greisenbeck, San Antonio; Sam Stone, Brenham; C. F. Millett, Austin; W. E. Craddock, Dallas, and J. P. Evans, Galveston, all of whom are the owners as well as the managers of their respective theatres. Mr. Evans will arrive in New York about June 8, for the purpose of securing attractions for the above-named circuit for the season of 1879-80.

—The English Opera company, headed by Emma Abbott, has just been reorganized. The list of works promised includes Paul and Virginia, Carmen, Lucia, Faust, Mignon, Aida, and The Lovers of Verona, and the troupe comprises Emma Abbott, Mrs. Seguin, Marie Stone, Adelaide Randall, William Castle, Tom Karl, A. E. Stoddard, McDonald, Ryse, and Seguin. J. W. Morrissey, the popular manager, will, in conjunction with Mr. Pratt of Boston, direct the season.

—William McCoy, treasurer of the Grand Opera House, receives his annual benefit this (Thursday) afternoon, when the following volunteers will appear: H. J. Sargent, Haidee Heller, John McCullough, Frederick Paulding, Gus Phillips, E. M. Holland, H. S. Duffield, J. A. Wilks, Pat Rooney, Kate Rogers, Mlle. Selvi, May Gallagher and Louise Eldridge.

## THE VARIETY STAGE.

HARRY MINER'S.

Bobby Newcomb is evidently a great favorite on the East-side, judging by the favor he has met with during the past week: his latest production, Courting in the Moonlight, has made quite a hit, while his other sketches are still retained on the long programme as one as the principal features. Pat Rooney is as comical—in his way—as when he first appeared, and created quite a laugh with his parodies, etc. Frank Bush enters upon another week of a very successful engagement, his lifelike imitations of noted personages of the present day meeting with much favor; Fannie Beane and Charles Gilday remain another week, and are well received in their sketch, When the Cat's Away the Mice will Play; the Courtland Sisters also reappear in a new collection of musical gems; James Carting, an excellent caricaturist, makes his first appearance; Sam Dearin, the inventor of many funny musical instruments, and formerly with Haverly's Minstrels, appears in his novel entertainment; Ella Mayo "warbles" her serio-comic songs; the Sparks Brothers may be seen in their Celtic specialties, and the Three Brazziers will twist themselves out of shape in their novelty act. Sheldon, the popular director of amusements, appears in his new farce entitled, A Quiet Little Home, and the Sparks Brothers in their afterpiece, called The Galway Lawyers. Matinees Tuesday, Friday and Saturday. Sunday Evening Concerts discontinued until further notice.

VOLKS GARDEN.

The business at the Volks was slightly interrupted last week on account of a rather premature enforcement of an old law forbidding the sale of beer, but by the last of the week the war was over and the crowds poured in to be amused while quaffing their flowing mugs. This week there is a varied programme presented, and introduces among others, the DeVoe Sisters, Emma, Clara and Josie, who render songs, dances, etc.; Kennedy and McGee, the mirth-provoking Irish comedians; Chace and Buckley, two of the best Ethiopian artists in the profession; Mabel Florence, serio-comic; Wilton and Coen, gymnasts and club swingers; Blanche Morton, serio-comic; Charles H. Stanley, the excellent motto vocalist; Lou Edwards, motto and serio-comic; Charles E. Johnson, a very young juggler and balancer; Minnie Clyde, an old favorite with the house, and the mirth-provoking genius, Grimaldi Zeltner, the clown, who appears this week in his new pantomime, La Statue Blanche. Notice that Sam Norman still remains is a sufficient guarantee that a pleasant evening may be spent at the theatre. There will be a matinee on Decoration Day at 2:30 p. m.

THE LONDON.

Manager Donaldson has effected an engagement with the celebrated Ethiopian comedians, Luke Schoolcraft and George H. Coes, who appear in a sketch entitled, Mrs. Diddemons' Party. The name of Schoolcraft has been associated with minstrelsy many years, and this gentleman will doubtless meet with a warm reception. Another card for the week is Flora Moore, an original and very pleasing artist, who will introduce imitations, songs and dances. Quilter and Goldrich appear in their great specialty, Nigs Can't All be Dandies, and also in their burlesque, The Aerial Suspend-her; John Riley, a finished North of Ireland impersonator, in songs, dances and witticisms; Foley and Schaffer make their first appearance in their act, called Uncle Ike's Jubilee; Miss Drayton, an accomplished song-and-dance artist: Dick Parker, the director of amusements, may be seen this week with Schoolcraft and Coes in their laughable afterpiece, entitled, The Colored Conductors: Lou Vavason, vocalist, in new songs; the four great comedians, Murphy and Shannon and Murphy and Mack, appear at every performance and have proved themselves at all times acceptable, their experience and vivacity often appearing in marked contrast with the people around them. J. B. Domiker, the musical director, introduces a novelty in an orchestra of brass instruments this week. A Grand Double Benefit, tendered to the new Funny Four, two Murphys, Shannon and Mack, occurs on Decoration Day, 30th inst.

## OUT OF TOWN VARIETY.

PHILADELPHIA.

NEW NATIONAL.—A. K. Vanhorn appears this week in The Sea of Ice, supported by stock. An olio performance precedes the drama. Business fair.

GRAND CENTRAL.—Arnold Brothers, Geo. Edwards, Ada Lanier, Charles Reynolds, and Ida Siddons are the new arrivals this week. The promenade concerts have proved a success.

NEW AMERICAN. The black Pinafore continues to draw. William Fleming, in the drama of Custer, precedes the opera.

BROOKLYN.

VOLKS.—This is the last week of the season at this house, after which it will remain closed until September, when it reopens in a style befitting a first-class variety theatre. For this week the programme is as follows: Johnny Dwyer, champion pugilist and knock-downer, who will positively appear in public for the first time since his memorable victory in Canada, for one night only, but on what night no information is given; Gus Williams in his Teutonic specialties; Kitty O'Neil, Harry Kernell, K. H. K.'s, Emerson, Clark and Daly Brothers; Murphy and Morton in Irish songs and dances, King Sarbro, Japanese equilibrist; the three Rankins; Louise Montague, the warbler; Billy Barry; Lewella Wickham makes her debut as a vocalist; E. D. Gooding, Jennie Satterlee, and S. C. Moreland complete the bill.

### CHICAGO.

MAY 25.

HAMLIN'S.—With two circuses to oppose, business has not been encouraging here this week, although the only variety house open. A sense of duty impelled me to sit through that confusing drama, Neck and Neck, in which virtuous young men, drunken bummers, lugubriously comic countrymen, bold, bad villains and interesting females appear in a bewildering maze. E. T. Stetson was the star, but it was a difficult matter to pick him out. Preceding the play, Leon Whettonz, assisted by James Roche, appeared in the farmer's sketch, The Alligator's Victory. Jennie Lindsay, a pert young lady, sang serio-comic songs with an intelligence unusual to this class of performers. Haley and West, song-and-dance men of the high-kickers, do an act which I have frequently seen surpassed. Mlle. Eugenie's nimble feet tinkled in a skipping rope dance, and James B. Radcliffe gave some tiresome old negro business.

ITEMS.—The benefit of John Muir, treasurer of the Academy, takes place this afternoon and evening. Hernandez Foster, W. T. Melville, Yank Adams, Edwin Browne, Little Mac, Katy Howard, Minnie Edrington, and a host of others appear.—Mark Hughes, who has been idle since the collaps of the Met., looks pretty seedy. Mark should seek other employment. He is a very bad nego comedian.—Edwin Browne is in town after a tour with his new play, Good as Gold.—Forepangh's circus has gathered in a great proportion of amusement seekers. Dan Rice joined the co. 23d.—Robinson's circus on the West side has also done well under Nixon and De Haven's management.

### SAN FRANCISCO.

MAY 20.

BELLA UNION.—The company now playing here, and whose engagements close with the present week, have combined to present a bill that has seldom been surpassed at this house. The first part contains choice vocal selections, and the fun created by the end-men is hearty and healthful. Cummings and Harrington in Luck and Pluck, excel their best efforts; the Vaidis Twin Sisters, though always marvelous in acrobatic and gymnastic acts, seem to have reserved their best for the last; John Gilbert is certainly a sure dispeller of the blues; while Charley Reed, Johnny Ransome, Kitty Henderson, Flora Franks, Nera Vernon and Miss Josephine contribute pleasing acts. The closing play is entitled Three Christmas Nights, and is one of the most interesting dramatic stories yet produced. Rena Maeder, as Lizzie Leigh, plays the pathetic scenes with a charming naturalness that was recognized by the audience, who were prolific in their applause. F. G. Maeder and the company render excellent support.

ADELPHI.—Stolen Sweets, the last new comedy produced by the Victoria Loftus British Blondes, is Forbidden Fruit in a new dress. The scenes and situations are mirth-provoking in the extreme. George Atkins as Henry Muldoon, Harry LeClair as Mrs. Victor Jordan, and Victoria Loftus as Lolo. The rest of the characters are well sustained by the company. The interlude is diversified and contains something to please every taste. Terpsichore, by Sarony, LeClair and Waters, is one of their best acts; Off the Shelf into the Fire, gives those very clever artists, Jeff DeAngelis and Cecil St. Cyr, an opportunity to display their talent, which they do most effectively: Marlow and Billy White are very funny in their act Can I Have It? Ford and Jones are juvenile song-and-dance artists; the Etheltine Sisters, John Dillon, Nettie Ennis and Nora Weston, each contribute a popular specialty. The performance opens with the usual male and female minstrels, Frank Lavarnie as interlocutor, with White and DeAngelis on the ends.

BUCKLEY'S.—Full houses continue. The excellent bill opens by the introduction of the male and female minstrels, C. Kinnie interlocutor, with George Foster and Harry Devoy on the ends. Ida Fisk, Lou Somers, and Emma Cooper sing ballads. The principal features of the olio are The Two Tramps, The Talking Wig, Kitty and the Baby. The performance concludes with the laughable farce of Old Bimbleback. The performances at this place are of a not very good character, but they seem to please the audiences, and this is the manager's chief design.

### CINCINNATI, O.

MAY 25.

VINE STREET OPERA HOUSE.—This week will be a gala one, and the management desire to return thanks for the patronage extended during the season. In the bill this week will be found the following: Maggie Grey, Keating and Flynn, Jessie Forrester, Harry and Minnie Wood, Punch Walton, Tillie Graham, Ella Hevren, Minnie Wesner, etc. Twenty beautiful young ladies, with forms divine, in their classical groupings and voluptuous poses, present living tableaux. The performance concludes with a funny sketch called Incog, in which the artistic Zip-Zaps introduce their beautiful "Jockey Minuet" and "Parole Quadrille." Every act given this week will be found to be new and fresh and of an attractive character. Punch Walton will remain for this week only. He is one of the best cards the house has had this season. Attendance continues large, and the managers are making money.

THE COLISEUM.—The long-talked-of testimonial benefit tendered to Manager James S. Edwards and Kate Edwards takes place this afternoon and evening. A mammoth company will appear in a programme of varied attraction. We look for a packed house at both performances. The Four Aces will appear June 9, for one week.

LOOKOUT OPERA HOUSE.—Nickle the Prestidigitateur has nightly pleased large audiences with his deft feats in magic. This evening closes his engagement. A number of small farces have been played during the week. This evening, and for the balance of the week, the laughable farce of A Slippery Day, together with the drama of Jack Robinson and his Monkey, will be given. This cool hill-top theatre will no doubt do a good "biz" during the Summer.

ITEMS.—Schickling's Academy of Music(?) is closed.—Fifty-five volunteers for the Edwards benefit to-day at the Coliseum.—The Grimnells passed through this city yesterday on their way to New York from Evansville.—The boys will be able to depend on the variety theatres for their amusement the balance of the Summer.—Well, well: Billy Gleason has gone and joined the Fanny Louise Buckingham comb. in Indianapolis.

### TROY, N. Y.

GRAND CENTRAL.—Business only fair last week. The company for this week are Barney and Clarke, in Irish sketches; Maud Morrissey, Boyd and Sarsfield, and James Lee, in songs and dances, etc., and May Arnott in her optical illusion, the Magic Cabinet. She is a fine singer and actress and her performance is very clever.

### LOUISVILLE, KY.

NOVELTY.—Business fell off to a large extent during the past week, although a very attractive performance was given, with the following people: Mose Fiske, Susie Parker, Billy Nooman and Alice Bateman, with Billy Baker and Ed Chrissie in farces and sketches.

METROPOLITAN.—Old Drury still holds her own and has done the best business in the city, notwithstanding the strong competition, during the entire season. The Naiad Queen was given during the past week, with excellent scenic effects, and met with so much favor that it will hold the boards for another week.

WOODLAND GARDEN.—The Summer season opens 25th, with the following people: Morris and Fields, Kernell and Bryant, May Vernon, Smith and Byrne, the Costellos, Chas. and Ida, and the old reliable Fred Felton; also the Turkish Band of thirty pieces, assisted by Eichorne's orchestra of twenty-six performers.

ITEMS.—Mose Fiske and Susie Parker played their first engagement together as specialty artists this week at the Novelty. They have met with great success in their various sketches, and will play next season in variety theatres altogether.—The season at the Novelty closed 25th. It is undecided as to who will be manager for next season.—Manager Whallen has changed the name of Lion Garden to Grand Central Garden. It has undergone many changes, and is now a very pleasant place. He intends giving a Sunday show during the Summer season.

### INDIANAPOLIS, IND.

CITY GARDEN.—A large number of the people of last week were retained, and the new arrivals did not certainly weaken the performance any. The acts of Morris and Fields, and Smith and Byrne, were vociferously applauded. They were forced to decline the acknowledgment of any further encores from sheer exhaustion. Kernell was amusing in his songs and sayings; W. F. Bryant was successful in the personation of the character of D'Arcy, in the new drama, Leopold Strauss; May Vernon, who terms herself the "princess of serio-comics," was pleasing, and responded to several encores. The drama, Leopold Strauss, was replete with funny and extravagant situations. The manager of this house goes to Woodland Garden Sunday, 24th, with a number of people, and a single performance is the length of the engagement. The drama, Women, with W. C. Turner and wife in the main characters, with the Loders, Alice Bateman, and Billy Nooman, will be the additions the forthcoming week.

METROPOLITAN.—Closed, and will remain closed, barring the night of the benefit of some of the employes, which will occur before the remodeling of the house commences. McCarty, the lessee, has turned over the house to the owner, and an agent has been placed in charge.

### TOLEDO, O.

ADELPHI.—New arrivals 19th: J. W. Sheppard, in jigs; Master Ocie, trapeze and slack-wire; Hall and Turner, in songs and dances; Della Turner, an excellent serio-comic; Harry Shay, a good negro comedian, and Mlle. Folliet. Opening 26th: Harry Lampert, Mlle. Martaile, Mlle. Bernetta, Nelson and Fox, Tommy Murray, Nina Grosvenor, and John and Maggie Fielding.

COMIQUE.—The new attractions were Ida Cory, serio-comic; Charlie Redmond and Georgie Blake, who perform some good changes and clogs; Allie Smith, who executes some excellent reels; Gus Warren, Dutch business: Turner, Harris and Welsh, in songs and dances; Minnie Cory, in serio-comic songs, and Minnie Farrell, in ballads and swell changes; the entertainment concludes with the French Spy. Closing 24th: DeAlve Sisters, to Terre Haute, Allie Smith, Evansville, and Miss Farrell to Baltimore. No new people for 26th. The Comique co. give a matinee at Wheeler's Opera House, 24th.

### HARTFORD, CONN.

NEW NATIONAL.—The business has been fair, and the performances ditto. Thomas and Watson are a favorite team here, and had they billed anything new would have drawn much better. They have some good people in the co., but might as well call it their own as to use the played-out French gag. Johnny Morrissey, an old-timer in cork, is with them, running the stage. Harry Budworth and wife are good, and Sadie Gomersall fair as a serio-comic. The only new feature was a little base-ball snap for a wind-up.

This week we have The Black Crook, with Mlle. Santella's ballet. No expense has been spared, and we hope to see full houses. The bill names twenty-five specialty people, which is immense for this city.

### PROVIDENCE, R. I.

COMIQUE.—A good olio, in which Harry Bennett renewed his former triumphs, was commingled with the scenes of The Tale of Enchantment, making a fine show that greatly pleased the large audiences. In the Enchantment, which has had a successful run of two weeks, praise is due Annie Livingston for the fine manner in which she represented Rudolph, the poor artist. This week Mlle. D'Este's Red-Stocking Minstrels and Thorne & Watson's Novelty co. occupy the house.

ITEM.—The Sans Souci Garden will open June 2.

### JERSEY CITY.

VARIETIES.—This week Murphy and Cline, Maude Fiorette, Kitty Sharp, Dockstaders, Billy Bryant, Stella Hughes. The warm weather does not affect the size of the audiences, and the high standard of entertainment is still sustained.

### PITTSBURG, PA.

WILLIAMS' ACADEMY.—Closed at present. June 3, Richmond-Von Boyle comb.; June 9, May Fiske comb.

TIVOLI GARDEN.—Mlle. Laurence, Leroy and Martin, Clifton Brothers, Add. Carlisle, Wade and McLede, George and Marie Nelson, Maggie Christy and Erwin Thomas.

### ST. LOUIS.

MAY 27.

COMIQUE.—Another good bill was presented, and the patrons were as numerous as the weather would justify. Aside from a few new people the bill will be the same the coming week as last. A great novelty is announced, but not described. A good many of the Comique artists are to be kept busy playing for benefits at the Olympic and DeBar's this week.

### BUFFALO, N. Y.

SHELBY'S ADELPHI.—Large houses congregated nightly at this popular place of amusement last week, the principal attraction being the May Fiske Blondes. For this week Nibb's Schooner Pinafore is to be presented, with Manager Shelby as the Admiral, and Jennie Moore as Josephine, assisted by the full stock company. The Adelphi will be closed next week for a short season, during which it will be generally renovated.

### MISCELLANEOUS.

RICHMOND, VA.—Comique: Exterior improvements progressing. Geo. W. King has been appointed business and stage manager. Closed: Voss Morris, to Danville, Va. Opening May 26: Moore Sisters, vocalists; Lon Davenport, Fanny Voladi, and Frank Melville. Business light.

### DATES AHEAD.

A.

Aimee and Company, Park Theatre, N. Y., this week; Globe, Boston, June 2.

B.

Boucicault, Dion, Grand Opera House, New York, this week.

Barrett, Lawrence, San Francisco, May 26, three weeks.

C.

Criterion Combination, Montreal, 26th, one week.

D.

Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimaldi), St. Paul, 30th, 31st.

E.

Emerson's Minstrels, Pottsville, Pa., 29th; Lebanon, 30th; Norristown, 31st.

Emmet, Joe, and combination, Gaiety Theatre, Boston, this week, closing his engagement.

F.

France, George and dogs, Council Bluffs, Ia., 29th, 30th, 31st.

H.

Haverly's Mastodon Minstrels, Pottsville, Pa., 29th; Lancaster, 30th.

Harrigan and Hart combination, Park Theatre, Brooklyn, 26th, one week; Museum, Boston, June 2, four weeks; thence Walnut Street Theatre, Philadelphia.

M.

Macauley, Barney, Bush Street Theatre, San Francisco, this week.

Mitchell, Maggie, Montreal, May 27, five nights; Biddeford, Me., June 4.

McWade, Robert and troupe, Philadelphia, this week.

Mordaunt & Evans company, Chestnut Street Theatre, Philadelphia, this week

N.

Nobles, Milton, and combination, Hamlin's Theatre, Chicago, this week.

P.

Pastor, Tony and troupe, Syracuse, 30th.

Putnam, Katie, St. Paul, 28th, 29th, 30th and 31st.

R.

Rice Surprise Party, Union Square Theatre, New York, four weeks; Boston, June 14th, six weeks.

Rice's Evangeline, Boston, June 2, six weeks.

Raymond, John T., and Combination, Minneapolis, 29th, 30th, 31st.

Robson and Crane, Globe Theatre, Boston, this week, closing season Saturday night.

S.

Salsbury's Troubadours, San Francisco Opera House, New York, this week.

San Francisco Minstrels, Pen Yan, 29th; Canandaigua, 30th; Auburn, 31st.

T.

Thompson, Denman and combination, St. Joseph, Mo., 29th; Omaha, 30th, 31st; Denver, June 2, one week; Bush Street Theatre, San Francisco, 16th, for indefinite period.

Thompson, Charlotte, Troy, 29th, 30th, 31st; Utica, June 2; Syracuse, 3, 4th.

U.

Union Square company, Park Theatre, Boston, next week.

W.

Warde & Barrymore Diplomacy combination Arch Street Theatre, Philadelphia, this week.

Weathersby's Frolicques, Bangor, 28th, 29th; Lewiston, 30th; Portland, 31st, and close season.

Wallack and company, Haverly's Theatre, Chicago, this week.

### Keeping Abreast of the Times.

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Is this day dissolved by expiration of co-partnership. All claims against the late firm are assumed by J. Alexander Brown, senior member, who will attend to their liquidation.

J. ALEXANDER BROWN,
JAMES A. BARNES.

**CARD.**

Having had offers from managers throughout the country and desiring a more active life, I have decided to retire from above firm. Managers and artists will pay all commissions due the late firm to J. Alexander Brown, late senior member, as I have no further claim upon them. Trusting that my friends will bestow their patronage so kindly accorded to me during the past two years, upon my late partner, J. Alexander Brown, I remain,

JAMES A. BARNES.

NOTICE.—I am ready to transact all business, either in Dramatic or Variety branches, and have retained Mr. Harry A. Lee, corresponding secretary, who will be associated with me in same capacity. Thanking all for patronage bestowed and trusting for continuance of same,

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AT THE OPENING OF

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(From the Standard of April 24.)

Mr. Hermann Linde, who yesterday recited at Willis's Rooms the tragedy of Macbeth, is an exception to the general run of platform actors, inasmuch as he has distinct dramatic ability, and is able to demonstrate the fact when seated in a chair, with no aid from costume, scenery, or theatrical embellishments. His voice is rich and very powerful, and despite a decided accent, his elocution must be pronounced exceptionally good, for he is perfectly distinct (very much more so than many actors of English birth and education), speaks without any sort of affectation, and even in rapid passages never loses clearness and lucidity. The reciter is necessarily under great disadvantages, as in the course of an impassioned dialogue he cannot retain the characteristics of either speaker, and must make it very plain where one leaves off and the other begins; thus entirely dispensing with all the effects which on the stage are obtained from the act of listening and exhibiting emotions by facial play and gesture. Behind the footlights Mr. Hermann Linde will be seen to greater advantage, for his gestures are eloquent (in reciting he is sparing of them, which is in itself a merit), and his features are mobile and expressive. As a rule his effects are made without extravagance, and his discrimination of character is extremely clever. His exceptional skill was warmly appreciated.

Mr. LINDE may be addressed at Sadler's Wells Theatre, or care of the Editor of THE MIRROR, 12 Union Square, N. Y.

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